ARNOLD J. TOYNBEE ON AFRICA

Saturday Review

December 5, 1964 25¢

CHRISTMAS BOOKS AND RECORDINGS

WILL SCIENCE CHANGE MARRIAGE?

By John Lear

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Original Painting for Weyerhaeuser Company by Stan Galli

A stillness descends on the forest.

The elk, the raccoon, the rabbit, the blue jay, all pause

in their never-ending quest for sustenance amid the winter snows.

A Shining Star still sparkles in the blue of the early morning sky.

Christmas has come again.

Peace on Earth, Good Will Toward Men

Weyerhaeuser Company

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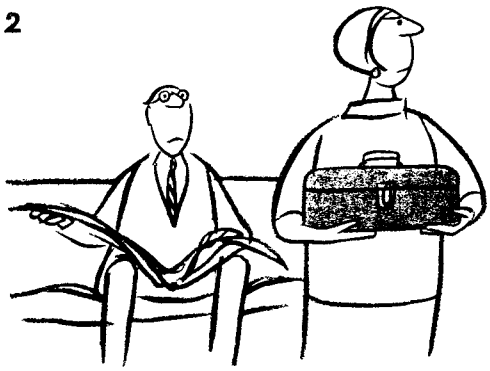
1

What are you doing with my tool kit?

I'm going to fix the furnace.

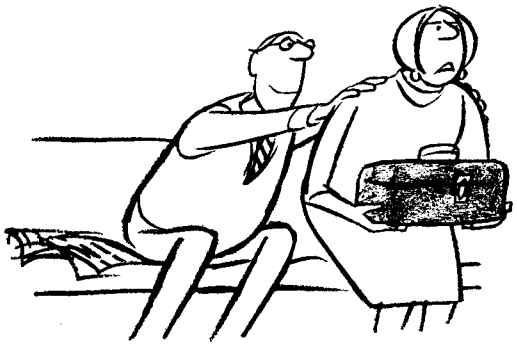
2



Don't you think we'd better call the plumber?

No, I think I'd better try to handle it myself.

3



You can hardly open a can of sardines.

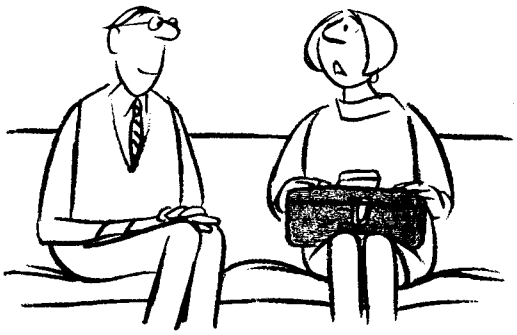
Look, last week the fuses blew and you had the electrician in for an expensive rewiring job.

4

That's true.

The week before you had a man to fix the roof and someone to clean out the chimney.

5



I can't deny it.

Well, I just wonder what would become of this house—to say nothing of the kids and me—if you weren't here to foot the bills.

6

My Equitable Living Insurance would take care of everything. Not only would the mortgage be paid off, but there'd be plenty left over to keep the house—and everyone in it—in top condition.

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Saturday Review

December 5, 1964

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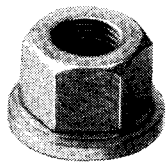
this is one  of them

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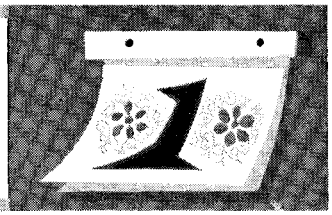
First of the Month



By CLEVELAND AMORY

WE DID a lot of traveling during the month and, in the course of it, uncovered our favorite election-aftermath story. It came from a brief little meeting with a brief little lady from the grand old state of Maine. "I just didn't vote at all," she told us. "It only *encourages* them."

• • •

One thing baffled us as the campaign drew to what sometimes seemed its endless end. This was Senator Goldwater's lackadaisical approach and seeming lack of interest, let alone conviction. He made, in fact, several speeches which seemed to indicate that he really didn't want to run and that someone was making him. Not until after November 3rd did we learn that he was merely doing what he was told to do—by Madison Avenue. Once Mr. Humphrey had leveled his amazingly effective charge about "a nervous finger on our nuclear trigger," Goldwater's advertising crowd panicked and in desperation sold him on an "image" of being cool, calm, collected, and even gentle—the last man, in other words, who'd even come forward to press an elevator button. The trouble was, of course, that then he seemed like nothing at all—and the Grand Old Party ended on the very wrong side of the grand old game of bland man's bluff.

• • •

Madison Avenue came out poorly, too, in the month's highly publicized private war at Curtis Pub. It has long been our opinion that the *Saturday Evening Post* would be better off today if it had not made a single change since the year 1939—which, by a curious coincidence, happens to be the exact time we ourselves left the organization. (We were, as we are sure you will recall, one of the great *Postscripts* editors of our time.) A quarter of a century ago the *Post* may have been the "organ of privilege," as it was called, but it was at least *the* organ of privilege—its editorial page was the No. 1 voice of American conservatism.

As for the rest of the magazine, the print was in those days still good and what it printed with its print was the best—in articles, in fiction and, needless to say, in *Postscripts*. But Madison Avenue wanted change—splashy, flashy change—and, as change after change followed, with Madison Avenue of course each time diverting more and more of its support toward *Life*, *Look*, and *McCall's*, it soon became obvious to everyone but Madison Avenue that every change was for the worse. We hold no brief for all of those who seemed to be rejoicing at Curtis's troubles—the Fourth Estate, we have noticed, is not very fair or objective or even understanding when it comes to the necessity, in their reporting, of divesting themselves of their vested interests. But for Madison Avenue to join in the carrion cry seemed to us particularly irritating. The last straw, of course, from the *Post* itself, was the announcement that it is now going biweekly. It was hard enough to get used to a *Saturday Evening Post* that came out on *Tuesday*, but an Every-Other-Tuesday-Saturday-Evening Post—well, we want to tell you, it just couldn't have happened in *our* day. Surely somewhere, someplace, there must be *some* sturdy soul still alive who could, independent of Madison Avenue, do just one simple thing—give us back our *Post* just the way it was in the Year of Our Lord 1939. The kind of person Curtis should be looking for should, in our opinion, be modest and unassuming, yet willing to assume large burdens—particularly the burden of a large salary with mineral rights. He should be a steady sort of fellow but with proven experience on the light side—say, for example, an ex-*Postscripts* editor. Finally, he should not be too old, but rather gracefully mature. All in all, we'd say forty-seven would be just about right (PL 7-3425).

• • •

During the month one of Curtis's greatest editors, the late Ted Patrick, was the posthumous author of a book which—along with a truly remarkable picture book of both dogs and cats (*Reigning Cats and Dogs*, by Mary Eleanor Browning)—belongs on every animal lover's Christmas list. The title of Patrick's book is *The Thinking Dog's Man*, the subtitle is "The Mystique of the Relationship between Man and His Dog," and the advice on how to teach a dog to do tricks is alone worth the price. "In teaching the tricks, never lose patience. Never punish. Never even scold. Never express disgust. If the dog shows a disinclination to do the trick, drop the project for the time being and come back to it another day. If the disinclination continues, forget the whole thing. Maybe he has detected flaws in it you weren't aware of."

• • •

Elsewhere on the animal front during the month we journeyed to Fort Worth, Texas, where, through the courtesy of Margaret Scott, president of the Tarrant County Humane Society, we were permitted a swim in a pool beside the only two trained fresh-water porpoises in the world. (They were caught in the Amazon, where they are not called dolphins.) During our swim a small boy came into the aquarium and, according to Lawrence Curtis, president of the Fort Worth Zoological Park, shouted to his mother, "Look, Ma. Moby Dick." Mr. Curtis also maintains that the child was immediately answered by a question from his mother, "Which one?"—but, we assure you, Mr. Curtis, who is the country's outstanding young zoo man, is far better with animals than he is with jokes. At least we can only assure you that any reference to any similarity in size or shape between a porpoise and ourselves *was* a joke.

• • •

On the social front the publication of *Leather Armchairs: A Guide to the Great Clubs of London*, by the English historian Charles Graves, gave us a not altogether reassuring look at the English castle from which all American clubs descend—in many cases, unfortunately, in all senses of the word. We were, however, happy to learn that at the wonderfully named Eccentric Club the clock still runs counterclockwise, and that at Pratt's an M.P. named David Price was blackballed because, the author tells us, "he abstained on Suez and was opposed to the death penalty." It was good to know, too, that new members are still rapidly initiated into the old-timers' ways of doing things. At the Savage Club, for example, there is a story of a young actor, newly elected, being asked for a loan of five pounds by one of the elderly club characters—a man invariably called Old Odell. Patiently, day after day, week after week, the young man waited to be repaid. Finally, after six months, he could stand it no longer and asked, point-blank, for his money back. "But," indignantly snapped Old Odell, "I haven't finished with it yet."

Nor, in such clubs, are close relationships easy to come by. At the Reform Club the story is told of the brother of Bertrand Russell who was seated at the dining-room table when a fellow member came up beside him and prepared to sit down. "May I," he asked politely, "take this chair?" "You may," replied Russell, "provided you take it with you."

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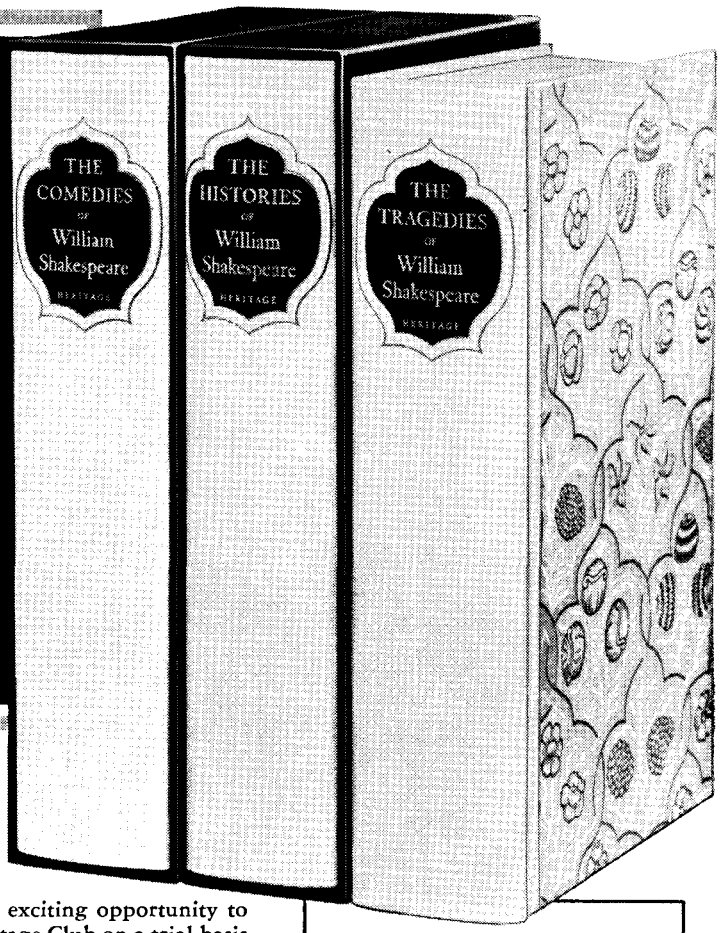

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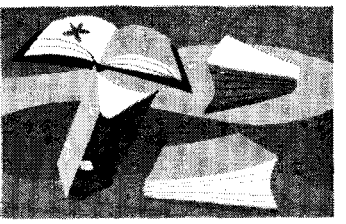
Trade Winds



The people of Ohio are lucky to have a Senator who can write. He is Senator Stephen M. Young and I have just read his book, *Tales Out of Congress* (Lippincott). Young says he is seventy-four years old, but he has the pep of a much younger man. He has a sense of humor, a feeling for humanity, and an aversion

to phoniness that are not only enviable but refreshing in a profession that is supposed to depend on a certain amount of sham for protection.

Senator Young is already well known for the frankness of his responses to letters from constituents. *Tales Out of Congress* is just as outspoken on many subjects, especially when it comes to the story of his nomination and election for his first term. If certain Democrats and Republicans from Ohio thought that Young would be kind to them in this book, they will be disappointed. If his colleague, Senator Lausche, doesn't know by now what Young thinks of him, he can look it up here. When Young declares that Senators are long-winded, he gives examples. When he blasts the cocktail parties and receptions of the nation's capital, he lays it on.

"The free-loading that goes on is astounding," he writes. "I have seen women bring along special paper bags and plastic containers and empty the hors d'oeuvres into them for later consumption. At one reception in an Arabian embassy two elderly ladies were gorging themselves at a huge table filled with shrimp cocktails and lavish quantities of sauce. During their feast a tall, dignified Arab gentleman in a white robe strolled by; one of the ladies wiped her hands on his robe."

Senator Young is not an iconoclast. He is merely an honest fellow, suggesting that we cut through all the baloney and get on with the governing of this country and with understanding the world. It's reassuring to know that this kind of person can be sent to Washington by the electorate.

Here's an anecdote I read in Senator Young's book. Representative Bill Moorhead of Pennsylvania was making a speech before the Daughters of the American Revolution. Afterward a young lady rushed up to him and said, "Oh, Congressman, your speech was superfluous, simply superfluous!"

"Why, thank you," replied Moorhead. "I'm thinking of having it printed posthumously."

"Oh, that's wonderful," she replied, "and the sooner the better!"

A collector of unusual signs, Mrs. James Marietta of Overland Park, Kansas, adds a couple to my collection. In the zoo in Washington, D.C.: PLEASE TAKE LOST CHILDREN TO THE LION HOUSE.

On a power station in Indiana: TO TOUCH MEANS INSTANT DEATH. ANYONE CAUGHT WILL BE PROSECUTED TO THE FULL EXTENT OF THE LAW.

A scientist named Langdon Stookey, says he is tired of having people get mad at him when they get his phone number by mistake. Once he answered the telephone and told the caller, "Sorry, you've

got the wrong number." The party was very angry, crying, "Then why did you answer?"

Stookey is constantly getting calls for Lucia, whoever she is. Now, instead of just correcting the caller, he says something like, "She can't come to the phone. She's taking a bath." The other party gets very suspicious and always says, "Who's *this*?" Stookey plays it by ear from there and has a marvelous time.

Sharps and flats: Kathryn Lindskoog discovered in Tustin, California, a new residential street named Heathcliff Drive.

► Mort Forer found this dire warning on page eight of the Canadian government's booklet, "Eleven Steps to Survival": "If you are near the [nuclear] explosion without adequate protection, you would be seriously affected by the

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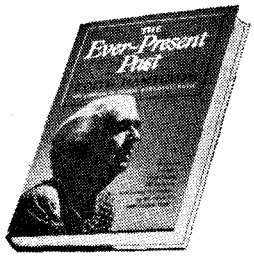

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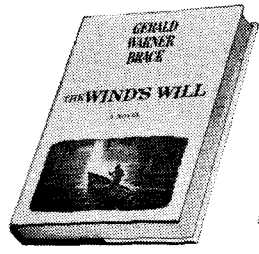

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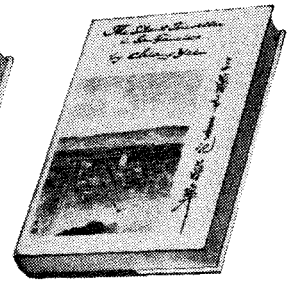

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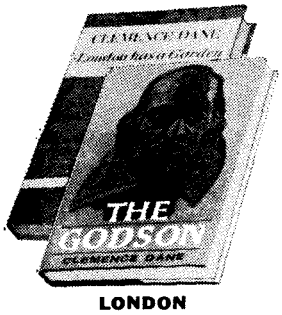

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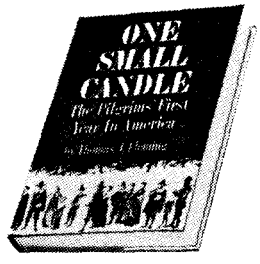

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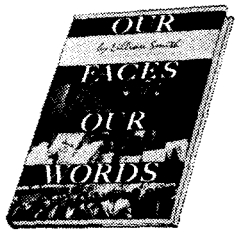

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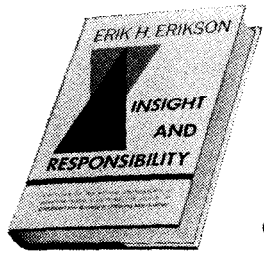

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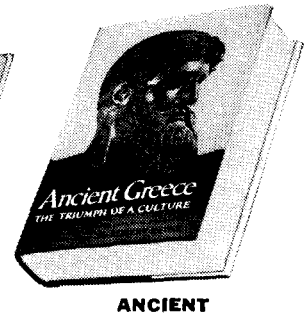

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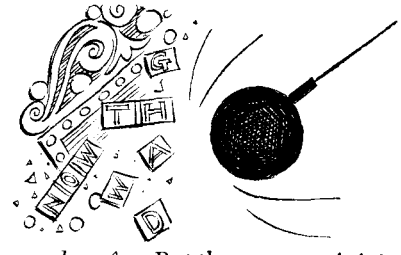
immediate radiation in addition to being killed. . . ."

► Off we go, into the Wild Blue Pomposity. Two weeks ago a big Boeing 707 with 110 people aboard went into a screaming two-mile dive over the Pacific. "Failure of the automatic pilot," explained the human pilot, Robert Evarts. "However, we were able to level off the craft by manual manipulation. . . ."

► At 529 Third Avenue, New York, is a delicatessen run by Al Schweitzer.

► In Rochester, New York, Loew's Theater is being torn down in an urban renewal project. Ross Harrison says the building is boarded up and ready for the



coup de grâce. But the marquee is intact, with the big, familiar block letters spelling out the current attraction: "And the Walls Came Tumbling Down, featuring the Atlas Demolition Company."

► "Out of the mouths of babes," says Joe E. Lewis, "often comes oatmeal."

► Just exactly where is this place called Effigy, that they keep hanging people in?

► The management at the Galle Face Hotel in Colombo, Ceylon, worries a lot about the guests, according to Richard M. Lederer, Jr., who has been there. He saw one sign reading: BEWARE FALLING COCONUTS. Another one says concernedly: BATHERS ARE WARNED NOT TO DIVE UNLESS THE POOL IS FULL.

► And a sign on Wardour Street in London reads: HENRY JAMES HAIRDRESSING ESTABLISHMENT.

► Oliver Herford once remarked: "One may remain silent all the evening in company if one has something that one wishes to say and doesn't feel that it ought to be said."

—JEROME BEATTY, JR.

SOLUTION OF LAST WEEK'S KINGSLEY DOUBLE-CROSTIC (No. 1599)

DAVID LIMBURG (aged seven):

A COMPOSITION

(As quoted by John G. Fuller in *Saturday Review* recently; condensed but not changed.)

Once a turkey who owned a blunderbuss caught a Pilgrim for Thanksgiving. Next he dragged the Pilgrim home and plopped him in the oven. The Pilgrim begged to be let out and the turkey did. Then the Pilgrim plopped the turkey in! And while he ate the turkey, he said: "Crime does not pay."

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In hard cash.

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A color we're not long out of.

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Edited by Martin Levin

My Little Boy

MY little boy was plump and fair and just two when he emptied a box of Dekay-Delite Sugared Cereal and found a child-size transistor radio at the bottom. From that day on, we never had a bit of trouble with him. He even gave up his tattered blanket and stopped sucking his thumb, security-wise.

My little boy was a smart little tyke. Before he started school he knew all the program schedules and what songs were in the top ten and where to dine in Manhattan as well as the words and music to every advertising jingle. (I loved to hear him lisp, "Thee the YOU-ETH-A in your THEVROLET!") Obviously, my little boy was meant for great things. I often caught him standing with his transistor radio at his ear, eyes glazed, deep in some creative thought. Architect, his Daddy used to think, or nuclear scientist.

Air Apparent

How my little boy loved his transistor radio! He quickly learned to do most everything with only one hand so the other was free to hold his precious friend. Because that is what his radio was: a chum. And he believed that all the people on the radio (Lowell Thomas, Arthur Godfrey, David Susskind, and the others) were his own personal buddies; he never needed any others. Sometimes when they asked questions, he would try to answer, but mostly he just listened. He learned to be a very good listener this way, keeping his little head cocked to one side in an attentive attitude which was enchanting.

My little boy was so *good!* He always took his transistor radio to bed, and if he woke up crying I never had to go to him. I knew he would simply turn on his radio, be comforted, and go right back to sleep. He was never a feeding problem; his radio sat on the table next to his glass of milk and he never looked to see what he was eating. And once when he had to stay in the hospital for almost a week, I didn't have to stay at his bedside the way the other mothers did. He just kept his transistor radio under his pillow all the time and the doctors and nurses said he was the best child they ever saw!

It was certainly wonderful watching my little boy grow into a self-sufficient, well-adjusted person. Now he is twenty-seven and in his basement apartment he leads a simple life. I send his laundry and meals down on the dumbwaiter. Once in a while he'll go out to get some new batteries and we'll chat. My boy has not yet chosen the direction his life will take. He says he will think about it as soon as the program is over.

—CAROL K. SCHACHTER.

Don't Hold Your Breath

TWENTY-FIVE HUNDRED years ago, the supreme Zoroastrian god, Ormazd, wishing to make a good, catchy, noncontroversial pronouncement, said, "Breath Is Life." It caught on beautifully, and for 2,500 years no one has been able to refute it. People have had to breathe all their lives, and, if you doubt this, I can only refer you to people who tried to quit earlier.

The philosophy of yoga has not only adopted Ormazd's dictum, but has carried it to the logical conclusion. For, contrary to what you may think, a yogi is not just a half-naked individual wearing a turban, who politely urges you to insert a needle into his cheek, or who, when he squats, cleverly manages to sit in his own lap. He is also a person who is simply crazy about breathing and maintains that breathing should be consciously controlled—not merely to keep us alive, but as a means of making life considerably longer and healthier.

The philosophy of yoga says that we must discard the breathing habits we have acquired in civilization and adopt new ones. You older readers may remember that primitive man, living under natural conditions, was able to breathe well without having to learn how. The normal activities of his life—hunting, fishing, fighting off people who were trying to measure his skull—all assured him adequate respiration. True, primitive man had a life expectancy of eleven, but you couldn't expect correct breathing to fend off flying arrows, now could you?

What is sadly lacking today is a sufficient carbon dioxide-oxygen exchange—more oxygen in, more carbon dioxide out (plants may disagree with this, but I'm really not concerned with their opinion). The trouble is that most of us have been content to take breathing for granted, allowing our chests to do whatever they darn please.

Just look around you. Everyone is just letting his lungs idle, when they should

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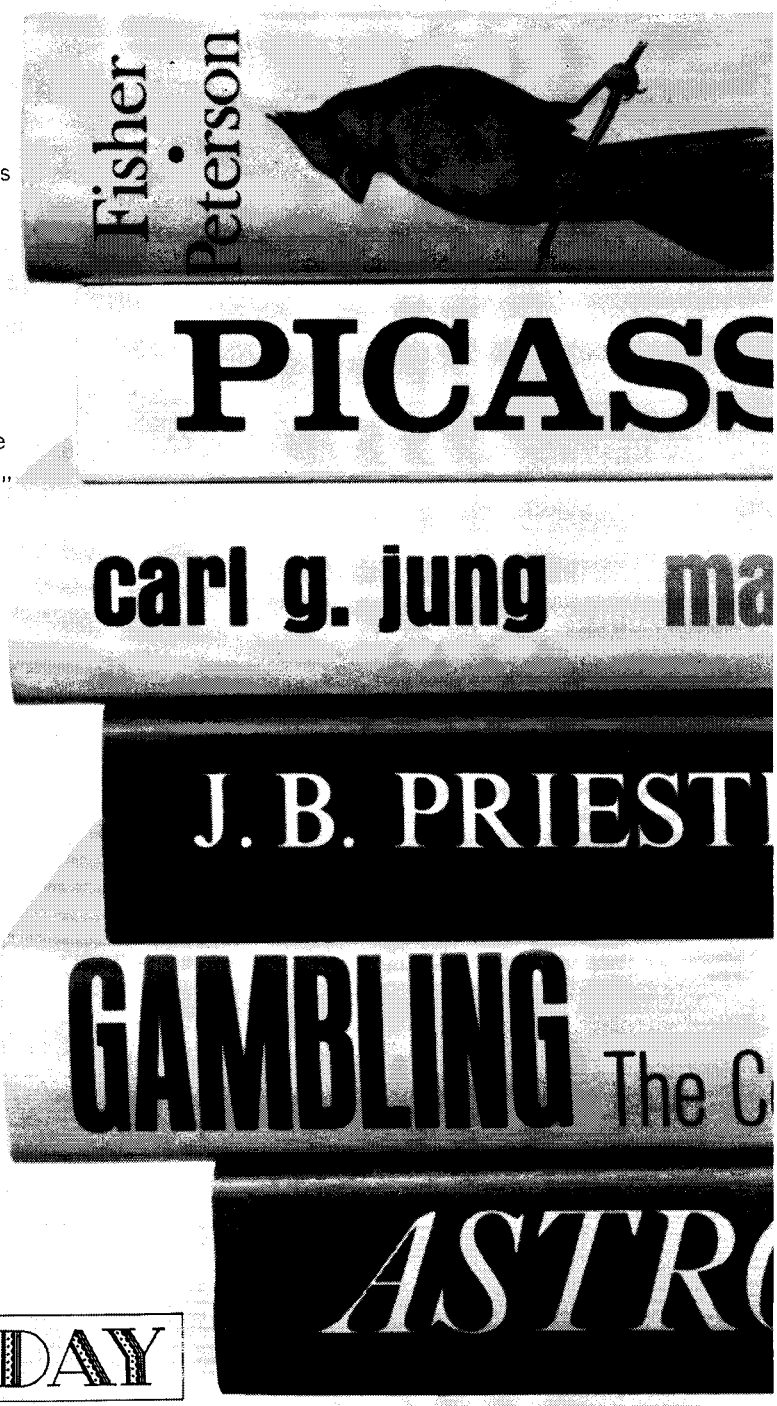

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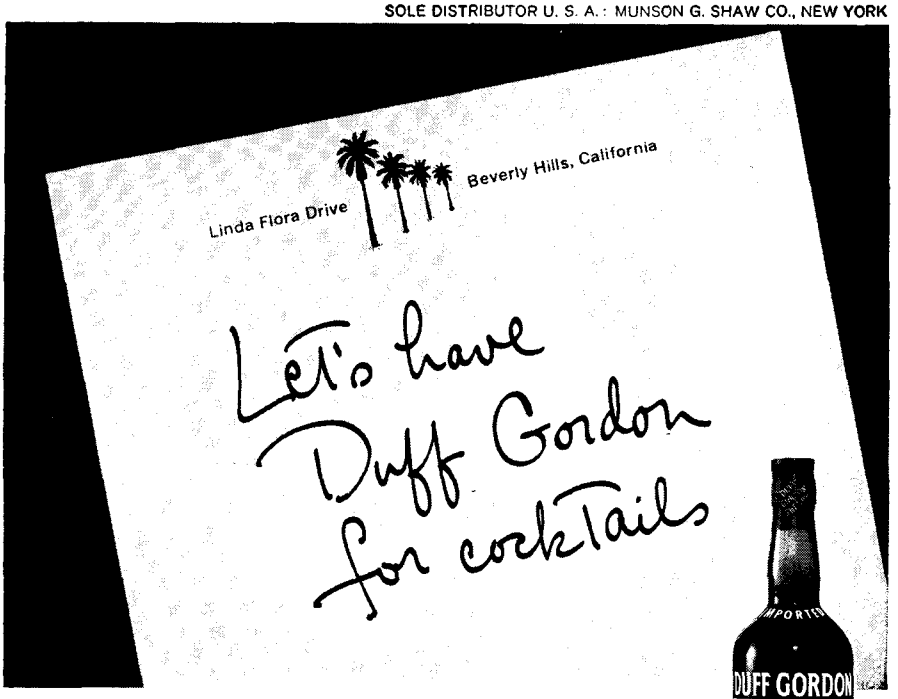

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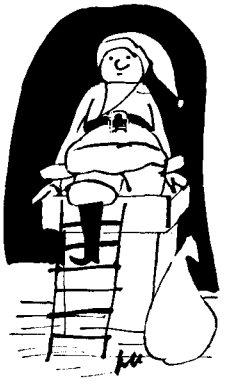
be stepping on the gas, or rather the oxygen, which, according to yoga, is of such sublime importance. To a yogi, oxygen contains an element that is the source of all creation and vitality. It contains the element whose increase brings great happiness, whose diminution brings despair, and which, in some mystical way, influences the course of all society. "Ah," you say, "they are talking about the Dow-Jones averages," but this is not true. They are talking about something called Prana, which can be accumulated only by controlled breathing, called Pranayama—if it is pronounced correctly.

Now, Prana is a very strange thing. It can be absorbed in sufficient quantities only through the nose. Allowing for the fact that there has to be a certain amount of mouth breathing as long as conversation is not carried on by nose, there is still too much mouth breathing around, say the followers of yoga. Very often a yogi can be heard saying to someone, "Keep your mouth shut." The chances are that he is teaching someone to absorb lots of Prana and not shouting at his wife, as you would normally suppose.

But breathing through the nose, important as it is, is not all. It is only the first important step in what the yogi call "The Complete Breath." This is something we Westerners rarely experience because we are accustomed to breathing at one of two superficial levels. If we are women—and in this Freudian age who is to say we are not?—we wear corsets and girdles, and, being well endowed with sitting equipment, are too often apt to be sedentary. As a consequence, very little air is able to get into the lungs. If we are men—and on some happy occasions we are—we are more active, more often standing, and the air goes a little more deeply into the lungs. But, if we are yogi, we breathe down to our diaphragms and beyond, expanding the lower ribs, inflating the thorax, and drawing in the oxygen and Prana so deeply that sometimes our shoes swell a little. As a result a yogi never has to resort to random and partial means of respiration, such as yawning. This explains why one never sees a yogi at a cello recital. —MURRAY MACHT.



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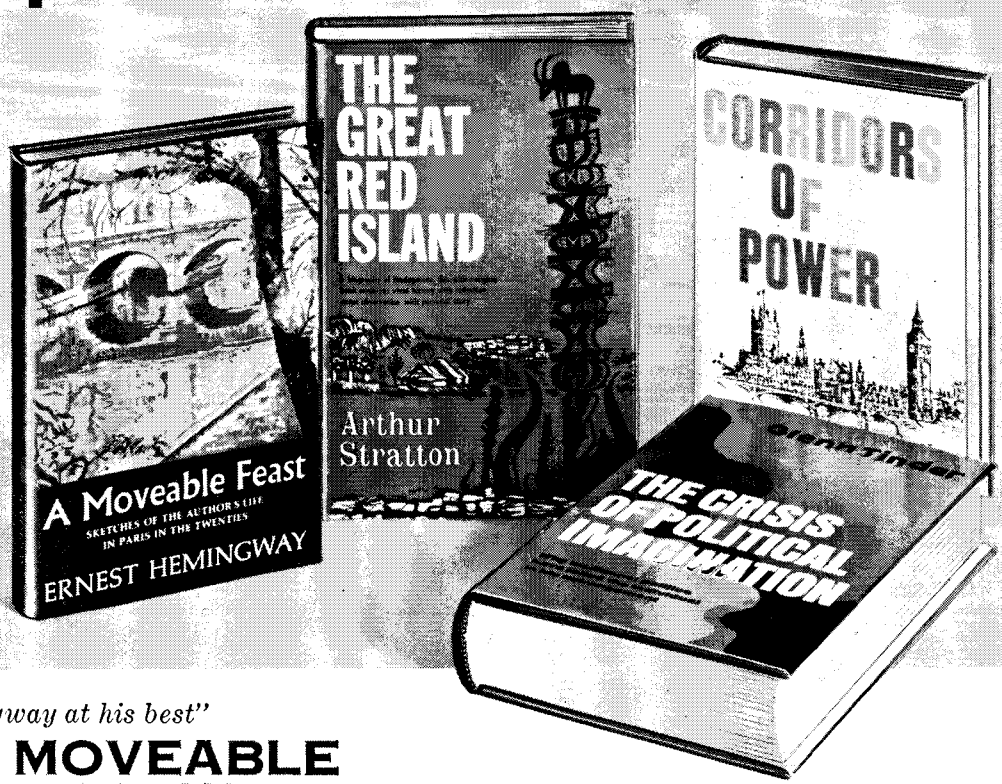
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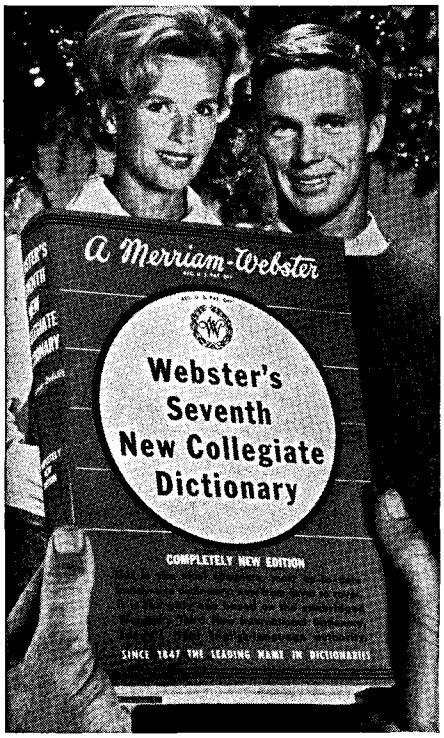
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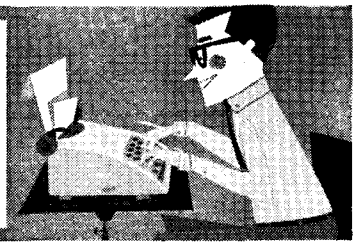

Beatle Fatigue

THE UNINITIATED are not appreciative of the wheeling and dealing, the rolling and fading, the shuffling and cutting the network executives go through to bring television viewers the highest entertainment. Or failing that, as has happened too often this season, the highest rating.

The TV season had just begun its course when the dealing and shuffling and cutting began. The first casualty was the Bill Dana show. If there ever was a show this meager season that was not a candidate for cancellation, it was the fine half-hour of Dana. But the slaves of the networks working in that cotton-pickin' field of the rating complex, bodies all achin' and racked with pain, get a little drunk and—Pow!—there goes the Bill Dana show. Reason: low rating.

It's not that the Dana epic is an epic. But it's much better than half a dozen other forgettable newcomers. And that's the way we lose a lot of our better shows. And that's the way we almost lost one of the best comedy shows, the Dick Van Dyke program, after its first TV season. Reason: low rating. It was only after a tough struggle put up by its producer, Sheldon Leonard, that the network and sponsors consented to give it another chance in another time spot.

The rating soared. Dick Van Dyke had inherited the rating of the show that preceded it, television's finest, shining half-hour, a thing called *Beverly Hillbillies*. And now everybody hopped on the Dick Van Dyke bandwagon.

And now history repeats itself. Another newcomer to television is the Mickey Rooney show. It, too, is up for cancellation. Reason: low rating. And what's hurting its rating? The high rating of the Dick Van Dyke show. You see, you initiated ingrates? You think it's easy to run a network on ratings.

The Mickey show is actually a mediocre show. But it's not being canceled because it's mediocre. It's because its rating is 92nd among the first 100. The whole thing could have been avoided if someone at the network had read the first script. But a bad script is not indicative of a good rating. So they took a chance on it.

In their desperation to gain prominence in this numbers racket, the network execs have quietly submitted to the notion that the teen-agers control the TV sets. All programs have been advised to book rock-'n'-rollers to capture these teen-agers, who after all are the viewers who buy the families' automobiles, refrigerators, and life insurance. That's how on *I've Got a Secret* the guests were the Shangri-las. And on *To Tell the Truth* we found Bobby Rydell.

Don't be surprised if one night on the Dr. Casey show you discover the ambulance driving up to Blair Hospital and, to the accompaniment of the nurses standing around shrieking "Ringo," the stretcher bearers carry in the Beatles, suffering from a bad haircut. Which of course would be a redundancy on this show because they already have Dr. Zorba—an advanced case of scalp trouble if I ever saw one.

In this race for high ratings the networks recently went completely berserk when one of them offered an Hour of Noise under the title *Around the Beatles*, for one solid hour cacophonically perpetrated on viewers in a time spot fiendishly calculated to capture the teen-age audience—7:30 in the evening. On the other hand, a memorial tribute to the great late Cole Porter was scheduled on another network in the Siberian wasteland of non-prime time of a Saturday afternoon at three.

If I've left the impression that I dislike teen-agers, it's unintentional. When I was a tyke some of my best friends were teen-agers. And many a night we gathered around the parlor and watched television together. Of course in those days it was called stereoscopic slides. And how we oohed and aahed at the grandeur of Niagara Falls and the Taj Mahal.

But this preoccupation by the network executives with teen-agers gathered in their living rooms watching television is basically a good one. They probably had Longfellow in mind:

> Ye are better than all the ballads
> That ever were sung or said;
> For ye are living poems
> And all the rest are dead.

So why not give the kids their real prime time—nine to midnight—instead of leaving them out on the streets with their switchblades? —GOODMAN ACE.

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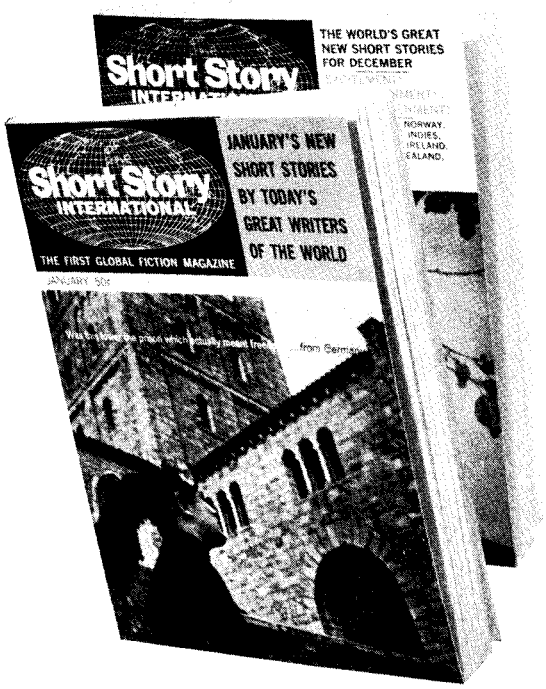
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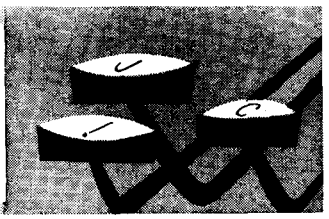

And the Frame Around It: Sometimes I think the music critics have all the best of it. They are free to feel as passionate as they please about the music, and at the same time they are free to talk as technically as they please about its management. Anyone who reads them is prepared to accept the technical concern as part of the passion. But let a writer try to suggest that a poem is a passionately technical performance of an orchestra called language, and he will infallibly be accused of committing an indecency at the shrine of Absolute Beauty.

I have no choice but to insist that a technical awareness is no more offensive to poetry than to music, and that it is as necessary to a true accomplishment of the one form as to the other. Those readers who resent any effort at technical attention have made the fundamental mistake of confusing the art form with the subject matter. Force them into a stubborn consistency with their own premise and they would have to conclude that there is no difference between a portrait and the model who sat for it, the ideal function of the ideal portrait being to give the viewer not a painting but a person.

There is not only a sentimental moral fallacy in that argument, but it is always touched with a defensive love of The Vague. It is comforting to brush aside the disciplines of technical management, for then one need not go to the trouble of studying them. Instant Beauty is much more satisfying. Just add hot water and serve.

It is a lazy argument, then. But it has been a persuasive one, and perhaps it will help to establish a better persuasion if the rebuttal can go out to meet it halfway. Both sides can agree that there has to be some sort of relation between the model and the portrait: why else do painters go to the trouble of hiring models? Never mind, for the moment, in what way the two are alike. Let it simply be granted that there is some sort of likeness. But "some sort of likeness" must also imply "some sort of difference." Let me suggest, as the most immediately obvious difference, that there is a frame around the portrait but none around the model.

Now, if the Absolutely Beautiful will still insist that the ideal function of the ideal portrait is to offer a likeness, they must at least concede that what is really offered is not only a likeness but a likeness with a frame around it.

To be sure, we all knew that all the time, but it is still useful to get it said straight out, for once the frame has been let into the discussion, any man may discover that he has always known something about how a frame works.

Suppose our hypothetical man is an enthusiastic mountaineer. And suppose, moreover, that he is the sort of person who goes around passionately mixing metaphors about "getting into tune with the rhythm of it all." He likes mountains, and he likes nature "as it is," which is to say "in the total communion of things as they are." He is currently on a month's vacation in the Rockies. And he has just bought an expensive camera. He has, as a matter of fact, told a number of his friends that he is out to photograph "the real essence of mountain nature."

If that is what he really wants, does it make any difference where he points his camera? Does nature care where any particular mountain rises or what shape its outline takes? As far as nature is concerned, everything out there is Rocky Mountains in whatever sequence it happens. An aerial surveyor running his cameras up and down the whole shebang has the same liberal sense of it. He is out to get the whole thing and he cannot care what lies next to what in what order. Just let it happen and his cameras will record it in their kind of unselective absolute.

And so might our hypothetical man, if he were a real absolutist. If all he wants is Rocky Mountains somewhere in their absolute natural sequence (whatever that is) he is free to shut his eyes and photograph at random—anything his camera catches will be equally of the total nature of things, and who is prepared to argue that in the total of the universe a brook is more than a rock or a rock more than a tree? Just click the shutter at random and the absolutes will concur.

But who ever heard of such an indiscriminate reliance on the absolute nature of things? Our man, in fact, has spent a lot of time looking at the Rockies through his view finder. And everyone knows that as soon as you put your eye to a view finder, you put a frame around your imagination and begin to rearrange nature to suit your sense of the frame. You refuse, now, to take things as they

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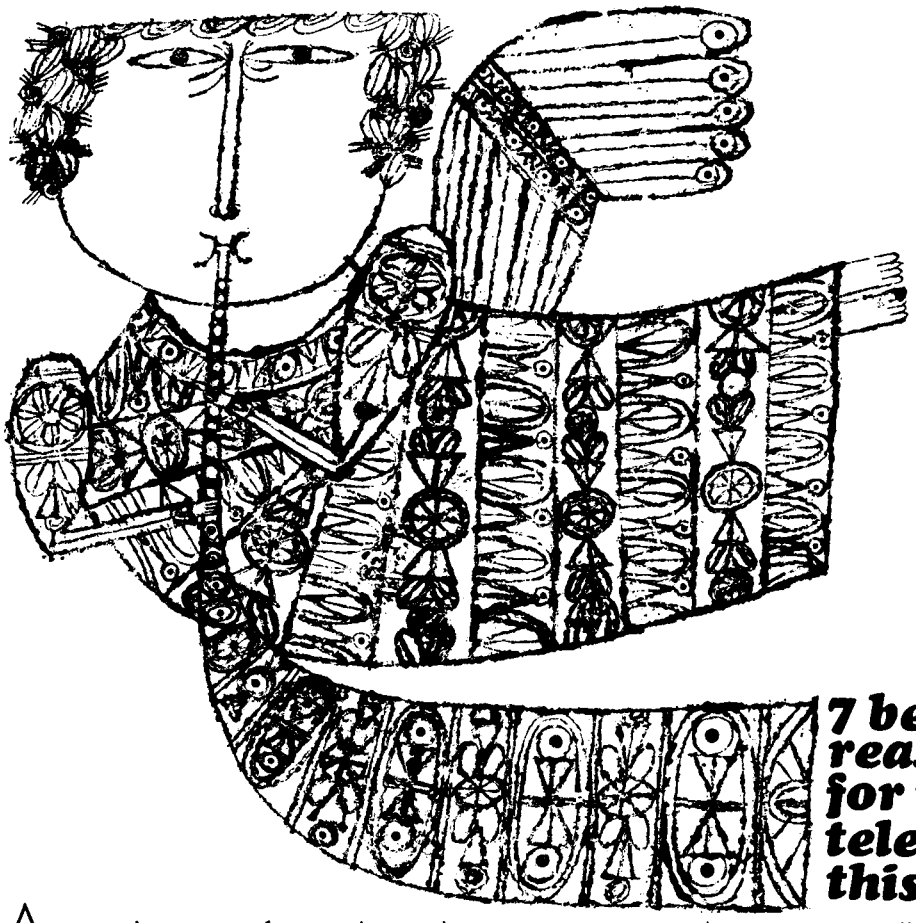

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Monday, December 21 (8:30-9 PM)

The Sound of Christmas
The Burke Family Singers visit Baroness Maria von Trapp in the Trapp family lodge in Stowe, Vt.
Thursday, December 24 (11:30-12 Midnight)

Christmas Eve Services, New York City
Cathedral of St. John the Divine (11:15-12 M)
St. Luke's Lutheran Church (12 M-1 AM)
St. Patrick's Cathedral (12 M-1:45 AM)

Carol for Another Christmas
An original fantasy based loosely on Dickens' Christmas Carol. Starring (alphabetically) Peter Fonda, Ben Gazzara, Sterling Hayden, Pat Hingle, Steve Lawrence, Percy Rodriguez, Eva Marie Saint, Peter Sellers, Robert Shaw.
Monday, December 28 (9:30-11 PM)

Other programs of special interest this December

Vietnam: It's a Mad War
In-depth probe of the conflict in S. Vietnam. Chet Huntley narrates.
Tuesday, December 1 (10-11 PM)

Menace of Age
Dinah Shore, hostess. Stars Arthur O'Connell, Jeanette Nolan and Marjorie Lord.
Thursday, December 10 (3-4 PM)

Junior Rose Bowl Game
From Pasadena, Calif. Leading junior college teams compete for the National Junior College Football Championship.
Saturday, December 12 (4-6:45 PM)

National Finals Rodeo
From Los Angeles, California
Saturday, December 12 (5-6:30 PM)

Nobel Prize Awards
Documents the history of the Awards, shows how the choices are made and includes the actual presentation of the 1964 Awards and interviews with recipients. With Alistair Cooke.
Saturday, December 12 (7:30-8:30 PM)

Battle of the Bulge
The 20th anniversary of the World War II battle is narrated by American soldiers who fought in this bloody combat.
Tuesday, December 15 (10-11 PM)

Duke Ellington Swings Through Japan
A musical portrait of the famous jazz musician.
Sunday, December 20 (6-6:30 PM)

Alice in Wonderland
Sunday, December 20 (7:30-8:30 PM)

Golf Classic
Professional golfers compete in second annual $166,000 team best-ball match-play elimination tournament.
Saturday, December 26 (4-5 PM)

Noye's Fludde
The Chester Miracle Play set to music by Benjamin Britten and performed by a company of 200 in St. George's Episcopal Church, NYC.
Sunday, December 27 (10-11 AM)

Art of Stained Glass
Origins, development and present uses of stained glass in church architecture.
Sunday, December 27 (1-1:30 PM)

Anthony Eden
England's former Prime Minister discusses world problems. Walter Cronkite narrates.
Sunday, December 27 (6-6:30 PM)

Year End News Special
Correspondents' review of the past year.
Sunday, December 27 (10:15-11 PM)

Projection '65
Correspondents' projections for coming year.
Tuesday, December 29 (10-11 PM)

Regularly Scheduled Programs

Monday to Friday: Today/Captain Kangaroo/Sunrise Semester

Tuesdays: World War I/That Was the Week That Was

Wednesdays: CBS Reports/ABC Scope

Fridays: International Showtime/ The Entertainers

Saturdays: Sunrise Semester/Mr. Mayor/ Exploring/Sports Special/Wide World of Sports/Mr. Magoo

Sundays: Lamp Unto My Feet/Look Up and Live/ Bullwinkle/Camera Three/Discovery/Face the Nation/Watch Mr. Wizard/Directions/Issues and Answers/Sunday/Wild Kingdom/College Bowl/Twentieth Century/Profiles in Courage/ Walt Disney

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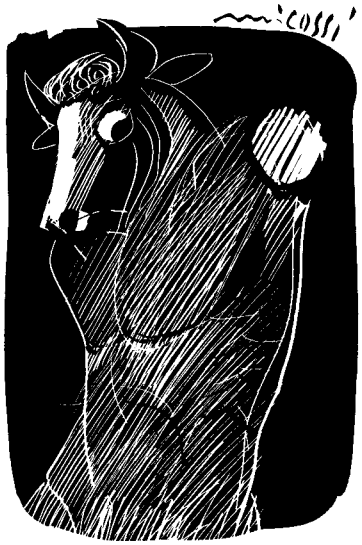
happen. You select. So with our man sizing up Mount Massive. A minute ago it existed as itself in infinity. Now he is juggling it around to get it into the left half of his frame, because he wants to balance it against a triangle of sky (with that one cloud in just the right place) in the right half.

Surely everyone knows that much about a frame. And knowing that, he must know something else. He knows, or is ready to recognize at once, that a daub of color put on an infinite plane is nowhere, but that the same daub, once it has been framed off from infinity, is in the middle, or in the lower right-hand corner, or the upper left, or anywhere else, but somewhere. And he knows that if he puts in a second daub, it immediately comes into relation not only to the first, but also to the frame. And so on for a third, and a fourth, and for as many as can be, until something called a composition (*i.e.*, an intrarelation) has taken place.

By now, in fact, it should come to our man as no surprise at all to discover something else he had always known about the frame and how it works: *sooner or later (and, as a matter of fact, very soon) whatever is happening inside the frame becomes more involved in itself than with the nature of any unframed point of departure.*

And so ends the parable. For it is, of course, a parable, and the real name of that frame is formality, and all those daubs and all those bits and massifs of the Rockies are the elements of anything that happens inside a formality.

For let any man be as absolutely beautiful as he can manage to be inside his own soul—he must still know what he knows. And once he knows as much as everybody knows about frames and about what happens inside them, how can he fail to know that it takes a passion for the handling of technical details to get anything beautiful into the frame around it? —JOHN CIARDI.



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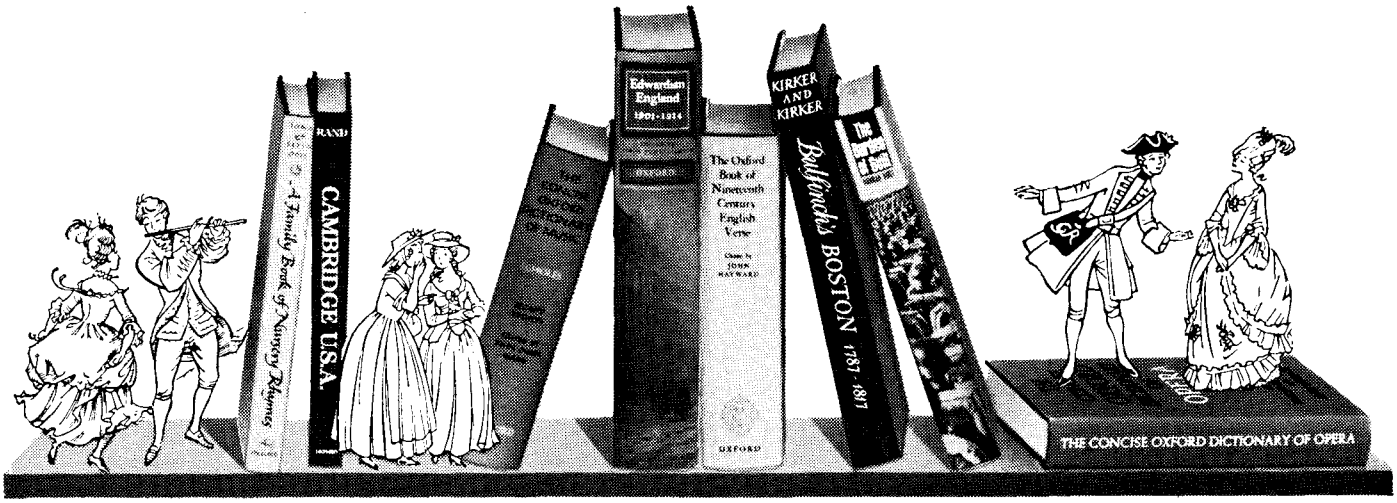
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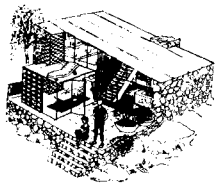

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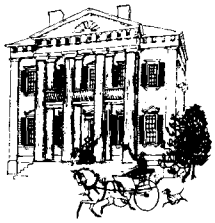

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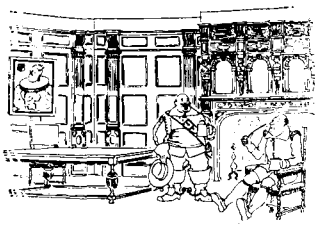

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Saturday Review
December 5, 1964

AFRICA: BIRTH OF A CONTINENT

Colonialism has nearly vanished, but other problems have replaced it—most notably a dangerous division into the dominant people and the subjects

By ARNOLD J. TOYNBEE

UNTIL as recently as the inter-war years 1919-1938. Africa seemed to be a continent that was having no history and that had no prospect of having any for a long time to come because it was an annex of Western Europe. By far the greater part of Africa was then subject to one or other of four countries, France, Belgium, Britain, and Italy. It was subject to them economically as well as politically. During the five years 1936-1941, after Italy had completed her short-lived conquest of Ethiopia, there were only two independent African countries left on the political map, the Union of South Africa and Liberia, and these two were not democratic. In both of them, a native African majority was subject to a minority of settlers from overseas. In South Africa this dominant minority consisted of Dutch-speaking and English-speaking immigrants of European origin. In Liberia the immigrants were African Americans. In theory, these had been repatriated to their ancestral continent, but they seemed as alien as the South African whites seemed to the local native Africans on whom they had imposed themselves.

Today, Liberia and the Union of South Africa are still on the map and are still what they were—except that, in South Africa, the gulf between rulers and subjects has been progressively widened, and the tension between them accentuated, by the deliberate policy of the dominant clique. But elsewhere, the political map of the African continent has undergone a revolutionary change since 1945. The Portuguese dominions and the small enclaves of African territory that are under Spanish rule are the sole surviving relics of the era of European colonialism. The far bigger French, Belgian, British, and Italian dominions in Africa, which loomed so large on the map until the other day, have all now been replaced by independent African states, except for Southern Rhodesia.

Britain is unwilling to grant independence to Southern Rhodesia until its constitution, which now gives only an infinitesimal share in the government to the indigenous African majority, is revised to give the Africans a larger share of political power at once and assurance of eventually obtaining a representation that is proportionate to its numbers. Independence in Southern Rhodesia now would only leave the Africans at the mercy of the European minority.

AT present, Southern Rhodesia, South Africa, and the Portuguese possessions are the African territories that figure most prominently in the public eye, because it is here that European colonialism is fighting its last rearguard actions. Of these politically backward African countries, Southern Rhodesia seems, on the whole, the most likely to make the inevitable transition to African majority rule without a catastrophic revolution. In Southern Rhodesia there is at least a section—an important and influential one—of the European minority that recognizes that they will have to come to terms with their African fellow citizens.

In the Portuguese colonies and in South Africa, the outlook is more gloomy, because here the powers that be are deliberately breaking down all possible bridges for compromise and reconciliation. South Africa, above all, seems to be heading toward some appalling tragedy. Yet, somber though the local outlook may be, these still European-dominated African countries are now exceptional, and the struggle that the African majority, in each of them, is currently making seems bound to end in an eventual vindication of majority rights, whether this is achieved peacefully or by violence. The important contemporary fact in Africa—important because decisive for the future—is that, in by far the greater part of the continent, European colonial rule is already a thing of the past.

Most African countries have now recovered their independence, and the common experience of having achieved this as the result of a hard struggle is a powerful bond between them. But this is not an experience that these African successor-regimes share with each other exclusively—they also share it with the successor regimes in the recently liberated Asian countries. The liquidation of colonialism is not just an African phenomenon; it is a world-wide one.

On a simple outline map of the surface of our planet that shows how it is divided between land and sea, Africa looks like the most compact and self-contained of all the continents. Since the cutting of the Suez Canal, now nearly a century ago, Africa has been technically an island. "Africa for Africans" was thus a natural slogan for the rulers of newly independent African countries to chant in unison, immediately after the recovery of their independence. Now, however, that European rule in Africa is receding into ancient history; the words "Africa for Africans" have become ambiguous. "Africa for which Africans?" is the question that some Africans are having to ask themselves when they find that they

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have escaped European domination only to fall under the domination of fellow Africans.

Independent Africa wishes to be a united Africa, and she has a good reason. Unless she can be united, she will not be able to save herself from being drawn into the struggle that is now going on in other continents between competing ideologies. None of these ideologies is African, and Africans feel, rightly or wrongly, that this is not their quarrel. Their absorbing concern is to put their own African house in order, as a first step toward catching up, economically and culturally, with the so-called developed part of the world. For this, they need peace, and for peace they believe they need political insulation. Non-Africans can understand this African attitude, and can sympathize with it. But the pertinent question is whether this African policy of nonalignment and neutrality is practicable.

LET us look more closely at the map. We shall find that the self-contained monolithic Africa of the outline map is an illusion. As soon as we begin to fill in the map by sketching in the lines of communication, Africa's insulation breaks down and her unity dissolves. The narrow seas that lie between Africa and Eurasia are not really insulators. They are highly conductive, and still more so is the African air. Many of the round-the-world air routes pass through Cairo. Moslem pilgrim routes cross the Red Sea from Moslem Africa to Arabia. Northwest Africa is far more akin to Mediterranean Europe than it is to tropical Africa, whether we measure the affinities by its climate, by its vegetation, or by the racial makeup of its inhabitants. The Sahara is technically dry land, but a belt of sand dunes can be harder to cross than a belt of sea water. The camel may be "the ship of the desert," and the jeep and the tank may be high-powered improvements on the camel. Yet the Sahara remains, today, a greater obstacle to human intercourse than the Mediterranean is.

South of the desert, and parallel to it, there is a second barrier, constituted by the highlands of Ethiopia, the swamps of the Upper Nile, and the forests of the Northern Congo and West Africa. This double barrier, cutting across the heart of Africa, insulates the African peoples on either side of it from each other. It has been holding them apart for thousands of years and has piled up cumulative misunderstandings between them. South of the barrier, today, lies a Christian Negro Africa; north of it lies a Moslem Arab Africa. In between the desert and the forest or swamp, the population may be Negro in race and it may not speak Arabic as its mother tongue, but, being Moslem, as it is, it belongs culturally and emotionally with the Arab North and not with the Negro South.

One African country only, but this an important one, enjoys the advantage of not belonging to either of these two opposing African camps. Ethiopia, like Western, Central, and Southern Africa, is a Christian country; but it is not a Negro country, and its Christianity is not the Christianity of Negro Christian Africa. Negro Africa has been converted by European and American missionaries within the last century and a half, and its youthful Christianity is the Catholicism and Protestantism of the present-day Western World. Ethiopia was converted in the fourth century, at about the same date as Roman Britain and nearly three centuries earlier than post-Roman England. Ethiopia was converted by missionaries from the eastern end of the Roman Empire, and her Christianity is pre-Chalcedonian, like the Coptic Christianity of Egypt, the Gregorian Christianity of Armenia, and the Jacobite Christianity of Syria and of Kerala in India; it is not the Chalcedonian Christianity that is shared by Western Catholics and Protestants with the Eastern Orthodox Christians of Greece, the Balkans, and Russia. The classical Ge'ez language of Ethiopia, into which the Bible, the Christian liturgy, and the works of many of the early Christian Fathers have been translated, is a Semitic language, as are also the living Amharic and Tigrean languages of present-day Ethiopia. But these Ethiopian languages, though Semitic, belong to a different branch of the Semitic family from Arabic, which is the living language of present-day North Africa and the classical language of the Koran. Ethiopia was already a Christian country three centuries before Islam came into existence; and, among all Christian countries, Ethiopia holds a special place in Moslem esteem, because it was Christian Ethiopia that gave refuge to the Prophet Mohammed's persecuted followers in the early days of his mission, when Islam was still in adversity. The Prophet's Ethiopian contemporaries recognized that the Moslems, like the Christians, were monotheists, and they felt a sympathy with them on this account.

IT will be seen that Ethiopia occupies an intermediate and independent position between the two parts of Africa, and this may give her an important role to play in the shaping of the future relations between them. The reigning Emperor of Ethiopia, Haile Selassie, and his ministers and advisers are fully alive to this point, and their ambition for Ethiopia is a high one. They hope to induce the other African countries to accept Ethiopia as the focal country in the movement for a united Africa. In Addis Ababa, the capital of Ethiopia, the Ethiopian government has built an impressive and beautiful Africa Hall, in the hope that this may become the center for Pan-African conferences and perhaps the home of a permanent Pan-African secretariat. The striking decorations of Africa Hall have been designed by an Ethiopian artist who has worked out a happy blend between the stylized traditional art of Ethiopia and the naturalistic art of the modern West. The theme of these decorations is the reawakening of Africa and her determination to play a prominent part in human affairs.

However, just because Ethiopia is outside the inter-African battle, she will perhaps not have the decisive voice in

"Oh, stop trying to look noble."

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determining whether the endeavor to achieve African unity is going to succeed. The countries on whom the answer to this question is going to depend are the Sudan and Nigeria. As an accidental consequence of "the scramble for Africa" between the West European countries during the quarter of a century beginning in the 1880s, the Sudan and Nigeria straddle the barriers that divide the two Africas. Southern Nigeria today is Protestant and Catholic, while Northern Nigeria (which, like Southern Nigeria, is Negro in race and not Arabic-speaking) has been a Moslem country since about the eleventh century of the Christian Era. As for the Southern Sudan, it is today still at the stage at which Southern Nigeria was about half a century or more ago. In the present-day Southern Sudan, the great majority of the population is still pagan and the converts and pupils of the local Western Christian missionaries are still too small a minority to be able either to bring their pagan compatriots into the stream of modern life or to enable the Southern Sudanese people as a whole to hold its own effectively against the Northern Sudanese.

This difference between the respective present stages of development in the Southern Sudan and in Southern Nigeria is due to a difference in the respective geographical situations of the two countries. The Southern Sudanese are relatively backward because, for thousands of years, they have been insulated from the rest of the human race by the vast swamps of the Upper Nile. The Southern Nigerians are insulated from North Africa by an equally formidable double barrier—the trans-African desert, reinforced, in their case, by the West African tropical forest. No Moslem invaders from North Africa or from the Sahara have ever succeeded in pushing their way right through this section of the tropical forest to the West African seacoast. On the other hand, this coastline has exposed Southern Nigeria to Western influence ever since the fifteenth century, when the Portuguese maritime explorers outflanked the Islamic World by bypassing the Atlantic coast of Morocco. Since then, Negro West Africa has been in direct communication with the Western world, whereas the direct communication between the Western world and the Southern Sudan did not begin until after 1898, the year in which Egypt and Britain jointly reconquered the Sudan.

In both Nigeria and the Sudan today, there is tension between North and South, but the relation between North and South is not the same in the two countries. In Nigeria, the recently but intensively Christianized and Western-educated South is predominant over the relatively backward Moslem North. In

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NEW YORK
Donald Reuter

the Sudan, too, the Moslem North is relatively backward in terms of the stage of modernization that it has reached, but it is overwhelmingly advanced and efficient, and therefore powerful, by comparison with the enormously backward Southern Sudan. The Southern Sudan is, in fact, at the Northern Sudan's mercy. The Southern Sudan's handful of missionary-educated modern men and its great majority of still primitive pagans agree with each other in resenting and resisting the Northern Sudan's attempt to dominate them and to assimilate them by substituting Arabic for English in the Southern Sudan as the language medium of education. In the South there have been attempts to secede, and these movements have been repressed by the North with armed force. Last spring the Sudan government, which is in the hands of Northern Sudanese, expelled all foreign Christian missionaries, both Catholic and Protestant, from the Southern Sudan, on the charge that they had been encouraging sedition. The present situation is tragic and highly dangerous. The Southern Sudanese are powerless in the face of Northern Sudanese armed force; yet if there were to be anything in the nature of a general rebellion in the South, it seems unlikely that the North would be strong enough to stamp this out by force, considering how huge and how impenetrable the South is. Its vast papyrus swamps would be an ideal field for guerrilla warfare. The rice fields of South Vietnam would seem tame by comparison.

The North's aggressive attitude toward the South, and its impatience with the South's aspiration to have a distinctive life of its own, can partly be explained as a reaction to a policy that was pursued by the previous British regime in the Sudan. The British vetoed Christian missionary activities in the Moslem Northern Sudan, and Moslem missionary activities in the pagan Southern Sudan. The intentions behind this policy were benevolent. The British administrators wished to shield the backward Southern Sudan from Northern Sudanese pressure. At the same time, they wished to avoid annoying the Northern Sudanese, who have been Moslem since the fourteenth century, and they realized that it would annoy them if Christian missionaries were allowed to attempt (it would have been a forlorn hope) to reconvert them to Christianity. (The Northern Sudanese had been pre-Chalcedonian Christians, like their neighbors the Ethiopians, for about eight centuries ending in the thirteen-hundreds). With the easy wisdom of hindsight, we can now see that it might have been wiser to let both Moslem and Christian missionaries try their luck in both parts of the Sudan without discrimination. We can also see that, after the British had given the Christian missionaries a monopoly in the Southern Sudan, the logical consequence, when the time for granting independence arrived, would have been to make the Southern Sudan into a separate independent country, not to hand it over to the Northern Sudanese, which was what Britain actually did. Thus, though Britain acted with good intentions, she has some responsibilty for the present unhappy situation in the Sudan.

However, an older, and perhaps also deeper, cause of the present mutual hostility between North and South in the Sudan is an act of God or of nature. The Northern Sudan is easily accessible from the Lower Nile Valley, and it had

(*Continued on page* 87)

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Challenge with a Difference

The director of the anti-poverty program describes the philosophy and goals of a new undertaking

By SARGENT SHRIVER

WHEN Congress enacted the Economic Opportunity Act of 1964, popularly known as the Anti-Poverty Act, it transformed an age-old aspiration into a national undertaking backed by the resources and the determination of our entire nation. It represents a conscious break with a tradition that counseled us, in the words of a widely read nineteenth-century sermon, that "it is the duty of the poor to be contented and never to murmur at the dispensations of Providence." It entails a rejection of Edmund Burke's admonition that to help the poor is to "trifle with the condition of mankind."

The struggle against poverty is not a new one. In one sense it is as old as mankind. In another, and more restricted sense, it dates back at least to the great depression of the Thirties and the New Deal measures guaranteeing minimal subsistence as a matter of right to the aged, the unemployed, the dependent, and the helpless.

Yet, the struggle has taken on a different aspect. For today we face a new kind of poverty—one not simply of dire need, but of opportunity and of dignity.

There are many causes of this new poverty. The market for unskilled labor is shrinking. Youth unemployment is spreading. Automation jeopardizes the seniority and security of more and more wage earners. Small businessmen and farmers are constantly driven to the wall by the pressures of competition. And an ever-increasing number of aged persons must cope with inflation and illness within a fixed and inadequate income.

A new kind of effort is clearly necessary and the Economic Opportunity Act provides our nation with just this. In the next year we envision the following concrete results:

1. Nearly a quarter of a million youth, many of them now standing around on street corners, will be earning money while working, undergoing intensive training, and learning skills and basic work habits.

2. Many of these will enroll in the Job Corps, to experience a totally new living and working environment in conservation camps and training centers.

3. Unemployed parents raising their families on public assistance allowances will be given the chance to enroll in training and employment programs so that they can have the confidence and knowhow to become self-supporting.

Every state will receive funds to implement a statewide plan for attacking adult illiteracy.

Every community—urban, rural, Indian reservation, metropolitan area—will be able to get help in taking stock of its needs and putting together a team of professionals and poor people themselves, aided by government and private agencies, to root out the causes of poverty on the home front.

For the aged, opportunities will open up in their communities for service, for employment, for recreation, and for intellectual stimulation. Much of the importance of these new programs derives from their strategic position in enabling the poor to take that first step up the ladder. The Economic Opportunity Act applies the first-rung principle across the board to unskilled laborers who cannot read an instruction manual; to women rearing a family and struggling to subsist from day to day; to school dropouts unable to secure that first job; to talented youth from backgrounds of poverty who cannot go on to college; to high school students who feel driven to leave school in order to help support their families; and to entire communities where the missing rung is often coordination, or systematic demarcation of needs and resources.

Even with all the services and programs that now exist to help them, for lack of help at the first rung, the needy are left to find their own way through the maze of agencies, each with its own special procedures and its own carefully delineated area of concern. For want of help at this point, America loses one-fifth of its human resources.

The creation of new programs and the expenditure of new sums of money will not of themselves end the poverty we now confront. At the crux of the poverty program is a recognition of the need for a relationship of trust, understanding, and mutual respect between the poor and the rest of society.

There is no way of compelling such a relationship. Mutuality cannot be created under duress. But beginnings can be made if we systematically avoid methods of manipulation and paternalism, if we refuse to rely on coercion as a means of changing the inner man, if we insist on relationships untainted by connotations of superiority and condescension. So far as statutory language can achieve these results, Congress has done so in at least four distinct ways:

First, Congress has required that the poor themselves participate in the planning and implementation of community-action programs. If we remain true to the spirit of this legal and ethical mandate, programs of social change will ultimately be built by consensus, not command, on shared power and responsibility, not unilateral action and enforced subserviency.

Second, Congress has insisted that participation in all programs be voluntary.

Third, Congress has required that local community-action programs be undertaken and shaped by local initiative rather than in accordance with some federal blueprint. If change is to come in the fiber of America, it will not be by direction from Washington.

Finally, Congress has created the VISTA Volunteers, a corps of dedicated Americans, to serve in urban slums, rural wastelands, Indian reservations, and Job Corps camps, as a symbol of the American idealism which we have come to know so well in the Peace Corps.

Each of these specific legislative provisions constitutes only the beginning, the point of departure for a commitment that involves our entire society.

Most significantly and uniquely, we have rejected a monologue about "what is best for the poor" and instead have elected a dialogue in which all are speakers and all are listeners. We have enjoined ourselves to heed the voices of the hitherto silent poor, voices that before have spoken largely in the language of apathy, withdrawal, and alienation. We have initiated a dialogue without precedent—a dialogue that none will be forced to enter but to which all are urged and invited; a dialogue that must transform the hearts and minds of those who now share in American's affluence as well as those who do not; a dialogue conducted in the language of humanity and mutual respect.

In so doing, we will have uncovered the ultimate source of our national wealth. From the human effort will rise the economic base of the Great Society.

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A Taste for Pandemonium

Los Angeles.

FOR THE PAST few weeks, the good citizens of Los Angeles have been witnessing something very nearly unique in the annals of the theater, an evening of plays produced and financed by the author. Writers in all media like to think of themselves as the low men on the totem pole. Publishing houses give them a small advance against future sales. Movie companies generally pay them a flat fee, but then own the property outright. In the theater, the writer comes in for a percentage—a *small* percentage—of the weekly gross. But the number of writers since Shakespeare's day who have taken over the management of, and received the profits from, a company performing their own works can probably be counted on the fingers of one hand.

Ray Bradbury, whose greatest joy lies in challenging the accepted, makes no bones about it. To him, the writer is the basic creative force—and to the writer, he feels, should go not only the honors but the spoils. In setting up the Pandemonium Theater Company to stage the three one-acters he had adapted from his own short stories, Bradbury said: "It's great! For once, a writer has the chance to make his own mistakes. My plays will be done the way I want them, the way I see them. If they succeed, that's fine. I make some money. If they don't—what's the difference? I figure that I'm in a tax bracket now where the government would get it anyway."

Despite this seeming preoccupation with money, Bradbury is far from mercenary. Out of his own pocket, he paid to have the dingy Coronet Theater repainted to receive his attraction, plus half the cost of new carpeting. When the house took to displaying SRO signs night after night, he immediately promised raises to all the actors. One of the highest-priced authors now writing, he gave articles away to publicize his new production, and spent endless hours on local television and before women's clubs transmitting his own infectious enthusiasm for the project. For Bradbury is a born proselytizer. He wants his plays to be successful, partly, at least, so that other authors will be tempted to try their hand at the same game.

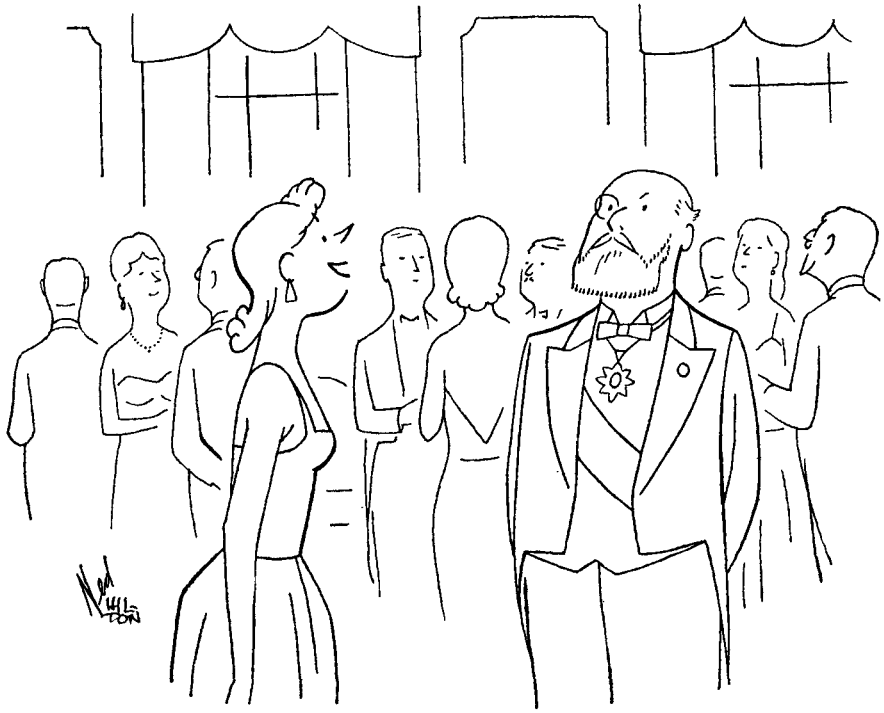
The plays themselves, presented under the package title of *The World of Ray Bradbury*, display keenly his curious love-hate relationship with the world of the machine. In Los Angeles Bradbury has been an ardent campaigner for a monorail system of transportation. In innumerable stories and articles, he has pointed to man's conquest of outer space as not only an inspiration to the mind and heart, but actually as the key to his very survival. But Bradbury would rather bicycle—or even roller-skate—to work than take a car. In fact, he doesn't even drive; when he travels by motor car, someone else is at the wheel. And when, in these three plays, he speaks of inventions, it is as if they were inventions of the devil. Television, robot telephones, robot police cars, the atom—he castigates all for their dehumanization of the soul of man. Each play is a heartfelt cry for the immediate experience, a plea to abjure the synthetics born of science. His eye is on the outermost star, but at bottom he is a humanistic reactionary.

In the most successful play of his trio, *The Veldt*, for example, two children have been presented with an electronic marvel, a wall-to-wall extension of television that can transform their playroom into whatever their hearts desire. (The time for all three plays, incidentally, is the 1990s.) What their hearts desire is the one thing they are denied, the companionship of their parents. So, instead of gratitude, they respond with hate—a hate that becomes tangible and alive in the beasts that ultimately leap from the screen to destroy their parents. *The Pedestrian*, which opens the evening, proffers an air-conditioned Orwellian nightmare of a world in which (as in Beverly Hills today) a simple stroll in the night air can become a criminal offense. It is filled with nostalgia for open spaces, vistas of light, and the taste of fresh-growing grass.

Nostalgia pervades *To the Chicago Abyss* as well. Set in the ruins that follow the atom bomb, its central character is a man who remembers the taste of a Baby Ruth, the sound of Tommy Dorsey, the smell of an exquisite perfume. Curiosity remains among the surviving proles: They feed the old fellow just to listen to his tales, and they shield him from the dread police. In a world gone drab with the misuse of atomic power, Bradbury suggests, it is the storyteller, some future Homer, who will best preserve the essence of our civilization. Indeed, the words that close the evening are "Once upon a time . . ."

At this point, Ray Bradbury, a master of the short story form, is far from being an equally great playwright. His characters speak for themselves; they do not react to each other in dramatic terms. He fails to recognize his dramatic climaxes, prolonging his plays with afterthoughts that might better have been incorporated earlier. But, as in his short stories, he is ever fresh and provocative—a true original. And not the least part of his originality lies in the creation of a theater in which he can speak his mind without concern for any cosmos but his own.

—Arthur Knight.



"I've made a little bet. Somebody said you're from a friendly country."

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Planning for Prosperity

THE OWNER of a small delicatessen in Brooklyn, New York, received prominent newspaper attention last week when he told his Congressman and the press of the severe hardships that would be imposed as a result of the government's decision to shut down the Brooklyn Navy Yard. His cry of pain was only one of many thousands throughout the country in response to the order suspending operations at obsolete or marginal military installations. Meanwhile, Congressmen and other officials of the affected areas registered their protests with the Department of Defense. It might be noted in passing that in the recent election campaign many Senators and Representatives sought to make political capital out of their ability to obtain, save, or prolong defense spending in their areas. Even Senators who have a reputation for opposing large military budgets have made strenuous efforts, often successfully, to retain or restore defense plants in their states.

The plight of the Brooklyn delicatessen owner, and others like him, was real enough. But that is beside the point. The point is that the most powerful lobby in American history is now at work in behalf of what is in many respects a multi-billion-dollar boondoggle. It makes little difference if a defense plant is manufacturing equipment for which there is no longer practical use, or if the march of military technology has outmoded particular weapons and their integral parts. All that matters, apparently, is that arms spending means jobs or improved business.

After the First World War, writers like Philip Noel-Baker and Frank C. Hanighen* attracted widespread attention and provoked popular indignation with their contention that the war was brought on, at least in part, because of private concerns that lobbied for and profiteered in arms. The principal lobby today behind the arms race comes not just from the military or from manufacturers but from everyday people, labor unions, small shop owners, and Congressional and local officials who are supremely vulnerable to economic and political pressure.

It is important to identify this lobby not just for historical purposes but as a matter of accurate contemporary labeling. No local storm is as great as the one that is stirred up by a report that defense spending in that area is about to be reduced. And those who recognize a specific danger in the mounting arms race will be misdirecting their energies if they address themselves solely to the military establishment. Indeed, for efficiency purposes alone, the military would like to discontinue many outmoded and cumbersome installations but are virtually forced to keep them going because of Congressional pressure.

We are not arguing here that the hardships imposed by military shutdowns are not real. The laborer or the shopkeeper whose income is cut off cannot be expected to exult or do a victory dance, whatever the nature of his work. It is natural to expect that a man who has been wedded to a job for twenty years will fight to keep that job. But at least let us correctly identify this situation, if only to be in a better position to address ourselves to the human side of the problem.

OVER the past twenty years, the occupants of the White House, whether Democratic or Republican, have frequently spoken of the opportunity offered by a cutback in military expenditures. For example, it would be pointed out that the cost of a single bomber, if saved, could build a school or a hospital or a community center or so many miles of new road. Also, experts like Seymour Melman of Columbia University have demonstrated how armament plants can be converted into essential non-military production. And public officials like Senator George McGovern of South Dakota have developed detailed plans for reconversion.

The time has come to put these reconversion plans into operation. We assume that the concept of peacetime equivalents was seriously advanced; very well, let it now be applied. When factory orders are discontinued or sharply reduced, new products can be adopted, in line with the detailed recommendations advanced by reconversion task forces. When the government decides to shut down a military installation, let it also make available the resultant savings for new prospects in the area affected.

It may be argued that the government lacks authority for applying economic equivalents—despite all the oratory about the need to apply military savings for peacetime purposes. True enough. But this would seem to make it imperative that proper authority be provided. We should suppose that many of the Senators and Congressmen who are doing their utmost to protect their areas against economic dislocation would recognize the need for legislation to empower the government to undertake reconversion or assist communities in such useful projects as will sustain and possibly even expand the area economy.

What we are trying to suggest is that a situation the nation has been hoping for these past two decades may be eventuating sooner than most people think. Increasingly, the nation may be in a position to take energies and resources now going into armaments and put them into the making of a better America. Instead of lamenting the shutdowns, we ought to be hailing them—both for the improved peace prospects they symbolize and for the economic opportunities they offer. In any case, we ought to be able to find something better to do with empty hands than to turn them to the manufacture of mass murder weapons.

—N.C.

*Philip Noel-Baker, M.P., *The Private Manufacture of Armaments*, Oxford University Press, 1937, $3.75; H. C. Engelbrecht and F. C. Hanighen, *Merchants of Death*, Dodd, Mead, 1934, $2.50.

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LETTERS TO THE EDITOR

Visit with Khrushchev

I WOULD LIKE to express my thanks to N.C. for his article on former Chairman Khrushchev [*SR*, Nov. 7]. He has given his readers a glimpse of a side of Mr. Khrushchev that has been little discussed.

At the same time, the article has ably described some of the basic differences that continue to separate East from West. The reader cannot help but have a better understanding of the causes and forces that helped mold policies and developments in the world during Mr. Khrushchev's years of power.

RICHARD HAHN.

Chicago, Ill.

I THOUGHT THE ARTICLE on Khrushchev one of the most interesting and enlightening I've ever read. The insight I got from N.C.'s story parallels my own experience with nationals of other countries in that they, like Americans, also have pride. Mr. Khrushchev's explanation of not wanting to return to his group of leaders with a U.S. demand for a change in the nuclear inspections is understandable. The President of the U.S. would not like to return to Congress with hat in hand to say he was cowed by Russia.

Perhaps, more than it might seem, the U.S. was responsible in great measure for Mr. Khrushchev's downfall. In time, the U.S. may rue the loss of him. Now that Johnson is in office on his own, perhaps the U.S. will (or should) take a firm, honest stand. It would be a closer step toward peace to cut out the diplomatic doubletalk of ours everywhere in the world.

LARRY AULDRIDGE.

Cleveland, O.

THE ARTICLE ON KHRUSHCHEV is outstanding. It should be read by all Americans, if for no other reason than that it gives us a glimpse of a government that affects our country and lives.

What a shame that it wasn't possible for the article to have been published before this. We need to explore every possibility of obtaining a nuclear test ban, which would be of benefit to all the world.

MRS. RUTH LITTAU.

Meadow Vista, Calif.

A College for the Sixties

HAROLD TAYLOR'S ARTICLE "The Idea of a World College" [*SR*, Nov. 14] is an excellent one. As he suggests, the "idea" is not new, but the concrete plans to get such a college into operation are very new—and very exciting. The experimental program headed by Dr. Taylor in the summer of 1963 was a big success. It would be misleading, however, to leave the readers of *Saturday Review* with the impression that this kind of international educational effort is unique with the newly formed Friends World College.

The Society of Friends, who are initiating the Friends World College, have experimented successfully in international education for many years. Earlham, Haverford, Swarthmore, Bryn Mawr, Whittier—all of them Quaker colleges—have been sending their students abroad for part of their education for a long time.

Perhaps the most exciting program, however, is Quaker International Seminars, developed by the American Friends Service Committee during the past fifteen years. Centers for this unique program are in Geneva, Togo, New Delhi, Tokyo, London, and Philadelphia. A dozen residential seminars are held each year in a dozen different countries. Each has thirty or forty participants in their twenties and half a dozen "resource people" from as many countries. Completely democratic and self-governing, they have been held with success—but not without problems—in countries ruled by dictators as well as in democracies.

What happens in these international educational experiences described by Dr. Taylor is graphically summed up by an American girl writing about her participation in a Quaker International Seminar in Leningrad in 1963: "Early in the seminar, nationality was the most obvious and most important distinguishing characteristic for the participants. This was followed by sex, ideas, and attitudes, in that order. Halfway through the seminar, however, people's ideas had become the most important. This was followed by nationality, attitudes, and sex. At the end of the three-week seminar, everyone agreed that the most important thing about a person was his attitude. Next came his ideas. Sex came in third—and a person's nationality was considered the least important distinguishing characteristic about him."

Friends World College in another stage in the evolution of education for a world of diverse peoples, cultures, and governments, rapid-fire transportation and communications, nation-to-nation TV, space flights, and incredible military destructive capabilities. A world college is long overdue; a hearty cheer for its arrival!

NORVAL D. REECE.

Philadelphia, Pa.

CONGRATULATIONS TO Harold Taylor and *Saturday Review* for his article. I am sure many people will hail the idea as being of great importance. Now let us hope for some philanthropist to donate enough to start the project, create a governing board, find a location, and get it into operation. An idea so badly needed should not die on the vine.

A. R. MEAD.

Gainesville, Fla.

"Well, if you think that's top secret wait'll you hear this."

Boring Bard

IS IT BECAUSE John Ciardi is your poetry editor that he published his poem "The King Who Saved Himself from Being Saved"? What a bore!

EDITH KURIS.

Flushing, N.Y.

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SR's Check List of the Week's New Books

Anthologies

THE GOLDEN TREASURY. Selected by Francis Turner Palgrave. With a new Fifth Book selected by John P: ss. Oxford Univ. Press. $5.75.

SELECTED PROSE WORKS OF ARTHUR HUGH CLOUGH. Edited by Bruckner B. Trawick. Univ. of Alabama Press. $7.95.

Anthropology

MAGIC, FAITH, AND HEALING: Primitive Psychiatry Today. Edited by Ari Kiev, M.D. Free Press. $7.95.

Art

THE TRADITIONAL ARTS OF JAPAN. By H. Batterson Boger. Doubleday. **$17.50.**

THE WORLD OF ATGET. By Berenice Abbott. Horizon. $20.

Crime, Suspense

GIDEON'S LOT. By J. J. Marric. Harper & Row. $3.95.

THE RELUCTANT ASSASSIN. By Alain Reynaud-Fourton. Coward-McCann. $3.95.

Current Affairs

THE DEEP SOUTH IN TRANSFORMATION: A Symposium. Edited by Robert H. Highsaw. Univ. of Alabama Press. $6.50.

THE GOOSE STEP IS VERBOTEN: The German Army Today. By Eric Waldman. Free Press. $5.95.

LAW AND POLITICS IN THE SUPREME COURT: New Approaches to Political Jurisprudence. By Martin Shapiro. Free Press. $6.75.

THE SLUMS: CHALLENGE AND RESPONSE. By David R. Hunter. Free Press. $6.95.

Fiction

THE GODSON. By Clemence Dane. Norton. $2.50.

MODIGLIANI: PRINCE OF MONTPARNASSE. By Thaddeus Wittlin. Bobbs-Merrill. $6.50.

PAPER CHASE. By Mark Saxton. Bobbs-Merrill. $5.95.

History

THE ECONOMY OF MOROCCO, 1912-1962. By Charles F. Stewart. Harvard Univ. Press. Published for the Center for Middle Eastern Studies. Paperback, $4.

A HISTORY OF CANADA: From the Royal Regime to the Treaty of Utrecht, 1663-1713. By Gustave Lanctot. Harvard Univ. Press. $6.75.

A HISTORY OF THE GOLD COAST AND ASHANTI. By W. Walton Claridge. Barnes & Noble. Two vols. $20.

LATER MEDIEVAL EUROPE FROM ST. LOUIS TO LUTHER. By Daniel Waley. Barnes & Noble. $5.

Literary Criticism

SPENSER AND THE NUMBERS OF TIME. By Alastair Fowler. Barnes & Noble. $10.

Miscellany

BENEFICIAL INSECTS. By Lester Swan. Harper & Row. $7.95.

BIBLIOGRAPHY OF THE WRITINGS OF EDWIN MUIR. By Elgin W. Mellown. Univ. of Alabama Press. $5.95.

CHESS OPENINGS. By I. A. Horowitz. Simon & Schuster. $12.50.

THE DELECTABLE PAST. By Esther B. Aresty. Simon & Schuster. $6.50.

THE HISTORY OF THOROUGHBRED RACING IN AMERICA. By William Robertson. Prentice-Hall. $19.95 to Dec. 31; $25 thereafter.

NEW WAYS TO BETTER MEETINGS. By Bert and Frances Strauss. Viking. $3.95.

THE PICTORIAL HISTORY OF THE AMERICA'S CUP RACES. By Robert W. Carrick. Viking. $15.

Music

40,000 YEARS OF MUSIC. By Jacques Chailley. Farrar, Straus & Giroux. $10.

MUSIC AND MUSICIANS IN EARLY AMERICA. By Irving Lowens. Norton. $7.50.

Personal History

DR. JOHNSON'S PRINTER: The Life of William Strahan. By J. A. Cochrane. Harvard Univ. Press. $6.

THE FOUNDING FATHER: The Story of Joseph P. Kennedy. By Richard J. Whalen. NAL-World. $6.95.

THE LEGEND OF NED KELLY. By Alan Moorehead and Sidney Nolan. Viking. $6.

MR. CHURCHILL IN 1940. By Isaiah Berlin. Houghton Mifflin. $3.

SADDLE YOUR DREAMS. By Cid Ricketts Sumner. Bobbs-Merrill. $3.50.

Religion, Philosophy

THE BEGINNINGS OF INDIAN PHILOSOPHY: Selections from the Rig Veda, Atharva Veda, Upanisads and Mahabharata. Translated by Franklin Edgerton. Harvard Univ. Press. $8.75.

CAN FAITH SURVIVE? By Maurice Eisendrath. McGraw-Hill. $5.95.

THE FRAMEWORK OF THE NEW TESTAMENT STORIES. By Arnold Ehrhardt. Harvard Univ. Press. $7.

THE SHOWING FORTH OF CHRIST. By Edmund Fuller. Harper & Row. $5.

SOME CHRISTIAN FESTIVALS. By Elfrida Vipont. Roy. $4.

Theater

PLAYS WITHOUT PEOPLE: Puppetry and Serious Drama. By Peter D. Arnott. Indiana Univ. Press. $4.50.

—Compiled by RUTH BROWN.

"As usual. Reston disagrees with Krock."

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LITERARY HORIZONS

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37 On the Fringe: A Poor Man's Guide to Christmas, by Haskel Frankel

39 The Barrymores, by Hollis Alpert

49 Patton: Ordeal and Triumph, by Ladislas Farago

50 Memoirs: 1921-1941, by Ilya Ehrenburg

51 The Gift to Give? A Book, of Course, by Patricia Bunker

56 A Holiday Package of Paintings in Print: An Art Book Roundup, by George Heard Hamilton

63 The Golden Casket: Chinese Novellas of Two Millennia

64 Introduction to Modern Polish Literature, edited by Adam Gillon and Ludwik Krzyzanowski

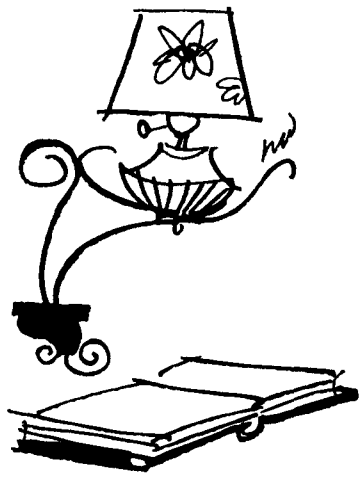
I HAVE a book, as the old joke goes; in fact, I have more books than I can comfortably house. But I still have space for LP records. I won't talk about music, since this is a literary department, but about readings of poetry and to some extent prose.

A poet I know once said that he didn't like poets reading their own poetry. I do, even if they read rather badly, for there is always some insight into the poet's intentions. And many poets have read very well indeed, including some of the greatest of our time. Robert Frost, for instance, was constantly reading his poetry aloud, and he read it as it should be read. I have a record of a comparatively recent reading (1956), and it is interesting to compare it with earlier recordings. Frost's voice had grown gruffer, but every word was as clear as ever, and he read some of the old favorites, which he must have read in public hundreds of times, with perfect precision and unfailing affection. I don't see how anyone who likes Frost's poetry could dislike his reading of it.

T. S. Eliot is another magnificent reader of his own poetry. Some people I know say they dislike his High Church voice and manner, but everything about his reading seems right for his poems. And there is more variety than is sometimes recognized: take, for instance, the humor in his reading of the pub passage in "The Waste Land," or of parts of "Coriolanus" and "Prufrock"; note the difference between his reading of the main body of "Four Quartets" and his reading of the lyric passages. I first heard Eliot reading "Gerontion" and "The Hollow Men" on a recording that was, I believe, produced by Harvard University. (My recollection is that Frederick Packard, who taught public speaking at Harvard, was one of the pioneers in the recording of poets reading their own poetry.) Eliot has gone on to record most of his poetry, and I have gone on with him. It is still an exciting experience to listen to his reading of "Four Quartets," a great poem read with greatness.

The most extraordinary poetry reader of our time was Dylan Thomas, who several times read his way all around the United States. Thomas's reputation has declined since the hero-worship of the period just before and after his death, but I think he will be remembered as a good poet, though not one of the best, and as a reader who could make an audience bow down and worship. He holds me fascinated, even with poems I don't fully understand, such as "The Ballad of the Long-Legged Bait," and the wholly successful poems, of which there are many, are superb. Thomas read other poets well, but never as well as he read his own work.

My introduction to many poets as readers came through Lloyd Frankenberg's early and excellent anthology, *Pleasure Dome*. In particular I was taken by E. E. Cummings, to whom I had always been rather resistant. Now, however, I saw clearly what Cummings was trying to do. Although one would say that his poetry, with its typographical experimentation, was written particularly for the eye, he demonstrated that it is also poetry for the ear and that typographical devices are merely ways of telling the reader how to read it. There is a whole record devoted to Cummings, which has taught me much not only about the particular poems he reads but about all his poetry.



There are many other poets who speak well for themselves. With William Carlos Williams, as with Cummings, one hears a good deal that one's eye has not caught. Of course Williams is uneven, and he naturally reads his best poems, but lines that had always seemed to me a little flat, perhaps even banal, come to life at once when he reads them. W. H. Auden hasn't the pleasantest voice in the world, but he knows what he means, and he reads illuminatingly, not only some of the famous poems such as "In Memory of W. B. Yeats" but also certain metrical experiments. Ogden Nash, who can be trivial but mostly isn't, has exactly the

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right kind of voice for his kind of verse and is very pleasant to listen to.

Although I haven't enough instances to venture a generalization, I wonder whether women poets read as well as men. Edith Sitwell has a strong, rich voice, and she reads with a kind of showmanship that is suited to her poetry. Marianne Moore and Elizabeth Bishop, on the other hand, have voices that seem, when one first hears them, to be distressingly flat. Yet one gets used to them and soon appreciates the virtues of the poetry. Miss Moore has a remarkable way of reading against the beat of the complicated rhythmical patterns she creates, and she does much more for such a poem as "In Distrust of Merits" than most readers can do for themselves. The same thing is true of Elizabeth Bishop's reading of "The Fish," so that when she comes to the climactic line, "And I let the fish go," one no longer worries about the voice.

The case for writers reading their own prose is not so clear, but sometimes the results are excellent. Nothing could be much better than Dylan Thomas reading "A Child's Christmas in Wales" or E. E. Cummings reading a selection from *Eimi*. (It is true that both pieces of prose are close to poetry.) Katherine Anne Porter is a good reader, so is Eudora Welty. (Are women better at prose than poetry?) Faulkner's reading is instructive, but he reads too fast, and his breathing becomes a problem.

As for actors reading other people's poetry, they are likely to remain actors, but there is one superb exception—Ralph Richardson's reading of William Blake, which seems to me a miracle of intelligence and craft. And I admire Siobhan McKenna's reading of both poetry (Yeats's) and prose (Joyce's). On the other hand, Richard Burton, who reads his lines in *Hamlet* so extraordinarily well, never seems to have a firm grasp on Donne's love poetry. Even so, his reading is better that that of most actors.

Caedmon Company did some of the first recordings of modern poets, and it has kept up its good work. I am particularly grateful that it recorded Frost and Cummings and Williams and Stevens, all of whom have died. The Caedmon *Treasury of Modern Poets Reading* (two records) is an excellent introduction, and so is Lloyd Frankenberg's *Pleasure Dome* (one record, Columbia), which I have already mentioned. Oscar Williams's *An Album of Modern Poetry* (Gryphon, three records) contains, along with poems by writers I have mentioned, many works of less familiar poets.

More and more recordings of the spoken word are being made, and if somebody wants to give me one for Christmas, I shall be glad to supply a list of those I don't own and would like to.

—GRANVILLE HICKS.

The New Kitsch

By CECIL HEMLEY, *poet, editor, and novelist, who is also director of the Ohio University Press.*

THE DANGERS inherent in writing for a small, carefully selected group have long been well known: Coterie art tends to become effete and precious. Because the writer and his following are perhaps too finely adjusted to each other, proper criticism becomes impossible. Moreover, in a small circle power can be more easily manipulated than in a large one. At the present time one can be least secure about the reputations in those arts in which the public has the least interest. Poetry is a perfect example of an art, deserted by the public, in which the reputation of the various practitioners often has little relationship to the quality of their work.

Until recently the novelist was much better off in this respect than the poet. Since there was great interest in the form in which he worked, the serious novelist could expect his books to be discussed by many people. Most of these individuals, he knew, would be neither automatic supporters nor detractors, but impartial readers who would praise his novels because they found them interesting or dismiss them for being dull. This healthy situation disappeared with the rise of the avant-garde novel.

Avant-gardism has always had as one of its principal ingredients an enormous faith in the religion of art. So that, from the first, avant-garde writers had a tendency to make art itself their subject matter. Another element inherent in avant-gardism was its bitter isolationism. The writers and artists conceived of themselves as fundamentally hostile to their society. When this antagonism led to social criticism, their work was often vivacious and interesting. But when it led them into absolute subjectivity and narcissism, their art became misty and vague. Avant-gardism also insisted that the artist be perpetually adventurous in his dealing with form. Experiment, once begun, never ceased and for many artists became the meaning of the entire creative act.

By the time that *Finnegans Wake* was published it was obvious that the novelist must lose his broad audience if he attempted to continue in the direction he was going. Whatever the merits of Joyce's work, it was preposterous to expect that many people would submit to its demands.

The Thirties with their interest in political matters interfered with the advance of avant-gardism. But with the end of the war avant-gardism again became the principal influence on the talented young of America. Joyce, Kafka, James, Gide, and Faulkner were the gods of the intellectuals.

Such exotic masters, brilliant though they were, could not help but produce a strange assortment of disciples. All too frequently the American novelist came to believe that no story could be told directly, that all diction must be fantastic and dazzling, that only a very few problems were interesting, and that he himself was the most interesting problem of all. Some good books were written and many bad ones, but, whether good or bad, almost all were determinedly eccentric.

At this point the audience got up and began to leave, much to the chagrin of the vanguard novelist, who immediately pointed out how dumb Americans are. It has always been the contention of advanced writers that when they speak people should snap to attention and listen.

I SUPPOSE it was the romantics who first confused the responsibilities of author and public. The genius was there to be admired and if he wasn't, there was something wrong with the world. But when put into different terms, one can see immediately how ridiculous the notion is. An entertainer who merely confuses and bores can hardly expect to receive applause. Serious novelists, I am aware, don't want to be thought of as entertainers. But they will either interest their patrons or be dismissed.

It is the natural function of art to be interesting. Neither the plays of the Greeks nor those of Shakespeare are boring. The novels of Dostoevsky and Tolstoy engage the reader at every moment. The problem with most coterie art is that it is dull. Too often it is also vacant. The artist is so puffed up with himself that he has no time for the business in hand. He postures and simpers and can't stop talking about himself. Finally, he finds himself alone and unappreciated.

The Germans have a splendid word for empty, spurious art. They call it *kitsch*. In our society this expressive term has in the main been used by the coteries to discredit what they call middle-class art. They have even developed theories to explain why *kitsch* is so prevalent in

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the modern world. America, we are told, being a mass society is in love with mass art, which is a mass-produced product sold to the public by cynical manipulators. True art goes a-begging and is only admired by small élites.

But forty years ago the novel was very alive in this country. I can remember the books that my mother, not a particularly literary woman, used to read and discuss with her friends. Galsworthy, Bennett, Willa Cather, Wells, E. M. Forster were all read by these women. They were not deeply perceptive critics nor was there any need that they should be. It is not even desirable that an audience be composed of nothing but experts. Nevertheless, though not critics neither were these people mass-consumers. Nor are their children. That they have rejected the art novel does not necessarily mean that they have no taste. They may be even more alert than the avant-gardists themselves. There is a certain kind of *kitsch* that an intelligent observer recognizes immediately. For example, no self-respecting audience will accept those dull monstrosities that are called poetic plays. Five or six speeches and the audience is asleep. Only those who have systematically conditioned themselves to the absurd are able to stay awake. The intelligent reading public has all but given up serious novels because it has been disappointed too often. The pseudo-masterpieces, the overpraised works of highly derivative and pretentious authors, have destroyed its confidence in any criticism.

YET the intelligent reading public has not given up reading. Disillusioned with coterie art and *kitsch* in general, it has gone elsewhere. Now the mature reader buys nonfiction in increasing quantities. He knows that American biographers and historians still write with great skill and clarity. Since these people have not been told that they are artists, they do their jobs as best they can and collect their royalties when their books are successful.

It seems to me that the novel can still be saved if the novelists want to save it. To do so, however, will require a certain humility upon the part of the writer. The first thing he must do is to acquire respect for his audience. He is not there either to insult or teach: his task is to present a novel. If the audience as a whole rejects his work, he must re-examine what he is doing. I do not mean that he must write down or pander to the public. The really great artists of the past were always able to adapt themselves to their audiences and create their masterpieces within the limitations set by the times. If the American novelist is unwilling to make these concessions, he will ultimately become nothing but a coterie figure.

ON THE FRINGE

A Poor Man's Guide to Christmas

THIS column had originally started out to be a rich man's guide but, as always happens with me, the coming of Christmas seems to have had a mysterious effect on my bank account. Should this Yule find you flush, let me point out two books I have seen and liked. Then, back to us poor folk.

JAPAN: A History in Art. By Bradley Smith (Simon & Schuster, $24.95 pre-Christmas; $30 thereafter). The story of Japan in 100 generations of art with 237 paintings, scrolls, screens, and prints in full, unretouched color. P.S. A de-luxe edition—wood-boxed, numbered, and signed—is available at $100 per box.

THE BIRTH OF WESTERN CIVILIZATION: Greece and Rome (McGraw-Hill, $28.50). The title tells the story. Ten chapters by ten experts; 226 pictures in full color; 501 monochrome photographs, line drawings, plans, maps, and charts.

If money *is* an object, the bookstores are still very much open to you at Christmas. All of the titles below are $5 (not counting local tax) or less. They, and a second batch that will appear in the issue of December 19, represent a mere sampling of the hundreds of books available. Choice was based not on "the best," as it was impossible to see everything published, but rather on many merits—value for price, offbeat quality, unique topic, personal perversity.

Tip: One excellent source for the offbeat and the good in published gifts is your local museum shop, which will have books, pamphlets, etc., created around reproductions of museum-owned treasures. Some such publications are listed below, but only those available nationwide in all bookstores.

DYLAN THOMAS'S CHOICE: An Anthology of Poetry (New Directions, $5). None of Thomas's own poetry appears in his anthology. This handsomely boxed book contains instead the poems that Thomas selected for his public readings. The "choice" includes works by Auden, Betjeman, Graves, Ogden Nash, Pound, Edith Sitwell, Yeats, and others.

SMALL WORLD: A History of Baby Care from the Stone Age to the Spock Age. By Joan Bel Geddes (Macmillan, $4.95). A light, happy history to soothe (once you learn that earthworms were once recommended food for the nursery set, you'll never again worry about what Junior is hiding in his mouth) and amuse mothers—possibly fathers, too.

THE COMPLETE ROUND THE WORLD HORS D'OEUVRE BOOK. By Myra Waldo (Doubleday, $4.95). Canapes, dips, spreads, quiches, cold and hot appetizers, pastry, hibachi and skewer cooking, chafing dish recipes.

THE FRED BECK WINE BOOK (Hill & Wang, $4.95). Though European labels are discussed, the concentration is on the California product. Obviously, not a book for wine snobs, but inverse snobs—and budget-minded imbibers—may revel in the shopping guide to domestic wines.

THE WORLD'S GREAT STORIES. By Louis Untermeyer (M. Evans, $4.95). A retelling by Mr. Untermeyer of fifty-five legends—The Trojan Horse, The Gordian Knot, Till Eulenspiegel, etc. Probably for younger folk, possibly for everyone.

PLEASURES AND TREASURES (Putnam, $4.95 each). This year's additions to the growing series of handsome little color-illustrated books for collectors and hobbyists include: *Coins*, by John Porteous; *Arms and Armor*, by Vesey Norman; *Early Railways*, by J. B. Snell. There are eighteen titles from other years still in circulation. Take a look.

200 MAIN COURSE DISHES. By Marian Tracy (Scribners, $4.95). Regional dishes plus foreign favorites adapted for American cooks. Each recipe is accompanied by "Serve With" suggestions.

TENNIS THE PROFESSIONAL WAY (Simon & Schuster, $4.95). Ten champions have contributed how-to chapters, including one by Don Budge entitled "Playing Winning Tennis After 50." More than 100 photographs.

ANTIQUE FIREARMS. By Ronald Lister (Crown, $4.95). Photographs, line-drawings, text devoted to the care, repair, and restoration of historic weapons. Strictly for collectors.

AESOP: Five Centuries of Illustrated Fables. Selected by John J. McKendry (Metropolitan Museum of Art/New York Graphic Society, $4.95). Forty fables illustrated with prints from the Museum's collection. Most handsome.

FOLK SONGS OF CHINA, JAPAN, KOREA. Ed-

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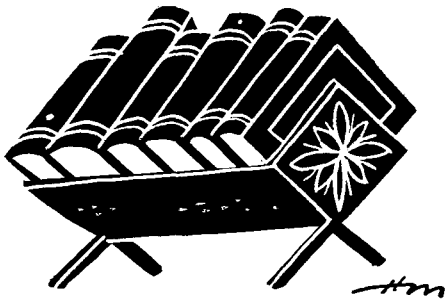
ited by Betty Warner Dietz and Thomas Choonbai Park (John Day, $4.50). Here are some melodies that your musical child won't know. The songs—simple piano arrangements—have English lyrics as well as a phonetic version of the original language. An important plus is the inclusion of an LP recording of seven of the songs in the book.

MOTHERS ARE FUNNIER THAN CHILDREN. Edited by Betty Rollin (Doubleday, $3.95). An anthology of words (from Jean Kerr to Oscar Wilde), cartoons, even crossword puzzles, all devoted to mama. The approach is pro-mother; the attempt is to please her—and it should.

THE HAPPY SKI A B C. By Lisl Weil (Putnam, $3.50). A cheerily illustrated alphabet, all for skiers age seven and up, which despite the a-b-c format manages to impart a great deal of valuable information for the new-to-the-slope set.

NEW WAYS TO BETTER MEETINGS. By Bert and Frances Strauss (Viking, $3.95). Make certain you get the "revised, enlarged edition" just out. It contains 20 per cent more material than the original. A practical gift for the clubwoman or the civic-minded man.

WHAT'S COOKING DOWN IN MAINE. By William C. Roux (Bond Wheelright, $3.50). The emphasis, of course, is on seafood, but there are enough other Down East goodies



included to interest most cooks. The text is folksy; the book is boxed for easy mailing.

A POPE LAUGHS: Stories of John XXIII. Collected by Kurt Klinger (Holt, Rinehart & Winston, $3.95). Wonderful stories about a wonderful man.

CHITTY-CHITTY-BANG-BANG. By Ian Fleming (Random House, $3.50). The adventures of a British family in a magical car. James Bond's creator's only book for youngsters turns out to be for all age groups.

THE ART OF CARVING. By the Editors of *House & Garden* (Simon & Schuster, $3.95). A how-to book illustrated with large, clear photographs. From suckling pig right through to opening an oyster.

JEAN RITCHIE'S SWAPPING SONG BOOK. By Jean Ritchie (Walck, $3.75). A new edition of the 1952 book of the same name. Here are twenty-one songs—lyrics, guitar chords, simple piano—from the Cumberland Mountains of Kentucky that should please younger folk-fanciers.

ATLAS OF THE PRESIDENTS. By Donald E. Cooke (Hammond, $3.50). A good reference work for the young scholar. Every Chief Executive's story is accompanied by election maps showing the trend of public sentiment in each Presidential election. Some of the portraits are spooky—JFK's picture suggests mumps; Eisenhower looks like Hopalong Cassidy—but the book offers a great deal of useful information in small compass.

THE TINY GOLDEN LIBRARY (Golden Press, $3.95). A bonanza for the very young—thirty-six little twenty-four-page books set into their own cardboard bookshelf. The books break down into one-third animal stories, one-third nonsense, and one-third Disneyland.

LOOKING IN JUNK SHOPS. By John Bedford (McKay, $3.95). An alphabetized guide for those who like to poke around in second-hand shops seeking treasures among the trash. The book leans toward the British collector but there are enough items listed for American hunters to make the volume useful on this side of the Atlantic.

THE EVERLASTING COCKTAIL PARTY: A Layman's Guide to Culture Climbing. By Peter Blake and Robert Osborn (Dial, $3.75). Mr. Blake's text and Mr. Osborn's slashing illustrations tell all anyone could need to know about how to put the *avant-garde en garde*.

THE WONDERFUL, MAGICAL WORLD OF MARGUERITE. By Gail E. Haley (Sayre Ross, $3.95). A whopping 19" x 14" book, with its own mailing carton, which should have a little girl hopping for joy. Forty-eight colorful pages tell Marguerite's story but that's not the best part. The book includes a cut-out doll of Marguerite plus reversible, paper pinafore dresses and a box in which to carry the doll and her wardrobe.

HOW TO WATCH FOOTBALL ON TELEVISION. By Chris Schenkel (Viking, $2.95). Diagrams, photos, and especially the text by the well-known sportscaster will help your own living-room coach to understand more about what he claims to know everything about.

1965 APPOINTMENT CALENDAR (Museum of Modern Art, $2.75). This year's edition of the Museum's always handsome appointment calendar is illustrated with scenes from early films. It is boxed in a cardboard version of a film-carrier.

THE DON'T BE SCARED BOOK. By Ilse-Margret Vogel (Atheneum, $2.95). A fine book idea for young children. In words and pictures, the author-illustrator puts youngsters' fears into their proper silly perspective.

WALLY THE WORDWORM. By Clifton Fadiman. Drawings by Arnold Roth (Macmillan, $2.95). This may look like one for the kiddies but I wouldn't hesitate to slip it into an adult's Christmas stocking. As the wordworm eats his way through the dictionary he picks up and passes on to the reader a great deal of delightful knowledge about words.

A GIRAFFE AND A HALF. By Shel Silverstein (Harper & Row, $2.95). Both drawings and text are hilarious as the giraffe and a half gets a rose on his nose and—well, you know. For giggling between ages four and eight.

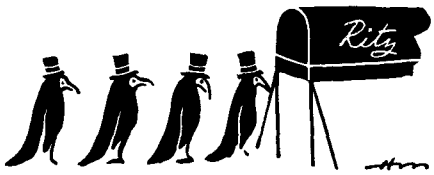
BEST CARTOONS OF THE YEAR 1964. Edited by Lawrence Lariar (Crown, $2.95). The annual collection from most of America's top magazines and cartoonists.

BOXES. By M. Jean Craig. Pictures by Joe Lasker (Norton, $2.95). It's all about boxes, seemingly thousands of different kinds, from soap boxes to sentry boxes. Good for the child with a stretching imagination.

CARL SANDBURG'S ABRAHAM LINCOLN (Dell, $2.95). Four hundred and thirty thousand words culled from Sandburg's six-volume biography, bound into three paperback books and attractively boxed.

JORAM'S FEAST. By Nathan C. Shiverick. Illustrated by Esther Constable (Atlantic-Little, Brown, $2.25). A simple—and I really can't tell you why—very touching story of a hedgehog and the banquet he gives just before winter hibernation time. For children.

MISERY. By Suzanne Heller, (Eriksson, $1.95). If happiness was not a warm puppy for you, you are bound to find an awful lot of your bygone childhood in Miss Heller's gem of woe.



THE MOVEMENT: Documentary of a Struggle for Equality. Text by Lorraine Hansberry (Simon & Schuster, Hardcover, $4.95; paperback, $1.95). Miss Hansberry obviously knows the value of pictures over words. Her text is deliberately on the slim side to make way for the shocking, heartbreaking pictures of America's civil rights struggle. This record of a national disgrace may not add to Christmas cheer but it could help to make future Christmases happier for a large part of our citizenry.

HOW TO MAKE FLIBBERS, ETC. By Robert Lopshire (Beginner Books/Random House, $1.95). A guide book for beginning readers, of things to make from materials found in the home. Funny project names and cheery, step-by-step illustrations make such old favorites as pinwheels, sweet potato vines, and paper chains seem as if they had just been invented for the current kiddy crop.

THE HIGHLY UNLIKELY CELEBRITY COOKBOOK. By Frank Jacobs. Illustrated by Mort Drucker. (New American Library, paperback, $1.25). A cookbook of uncookable recipes, each attributed to a celebrity. Directions are all satire and no help in the kitchen. For example, to make "Shish Kebab Elizabeth Taylor": "Look out the window, and when you see the woman next door leave her house, run over and ask her husband to help you thread the lamb cubes. . . ." Hilariously illustrated.

12 FABLES OF AESOP (Museum of Modern Art, paperback, $1.95). The fables are newly narrated by Glenway Wescott and illustrated with linoleum block prints by

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Antonio Frasconi. A red mailing envelope comes with this slender volume, making it an ideal Christmas card for somebody special.

THE COLUMBIA-VIKING DESK ENCYCLOPEDIA. (Dell, paperback, $1.95). Two thousand and sixteen pages, 31,700 articles—flatly, the paperback bargain of the year.

FOLD-AND-PASTE ORIGAMI STORYBOOK. By Florence Sakade and Kazuhiko Sono. (Tuttle, paperback, $1.95). The Japanese art of paper-folding worked into a story book. Colored papers are included to make the sixteen origami creations described in the book. The story illustrations have blank spots on which the completed paper fantasies can be pasted.

IS THIS THE HOUSE OF MISTRESS MOUSE? By Richard Scarry (Golden Press, $1.95). The read-to-me set should be on the edges of their seats each time they poke their finger into the hole that runs through the middle of this sturdy board, spiral-bound delight. Does that furry something they feel mean they have located Mistress Mouse's house or is it a dangerous lion? The last page reveals the happy surprise.

IN THE WINTER OF CITIES: Collected Poems of Tennessee Williams. (New Directions, $1.50). A sampling of the poetry of the world-famous playwright.

THE COMPLETE ILLUSTRATED GUIDE TO U.S. COMMEMORATIVE STAMPS. By Valerie Moolman. (Cornerstone Library, paperback, $1). There are black-and-white pictures of every one of the more than 500 stamps discussed in this paperback. Also included are an up-to-date table of cash values plus facts, anecdotes and historical background pertinent to the stamps pictured.

GHOST AND HORROR STORIES OF AMBROSE BIERCE (Dover, paperback, $1). Twenty-four of Bierce's best tales of the unknown.

GERALD GARDNER'S NEW NEWS-REALS. (Pocket Books, paperback, $1). A sequel to the gag paperback *News-Reals*. Photo comic strips—three per joke—featuring political VIPs.

Finally, for paperback donors who like to give grandly, Signet has come up with cardboard-boxed sets. The ones that most interested me are: COMPLETELY MAD ($3)—six volumes of satiric insanity from the cartoon magazine *Mad*; SEVEN PAPERBOUND CLASSICS ($3.50)—*The Red Badge of Courage, Hamlet, The Scarlet Letter, A Tale of Two Cities, Huckleberry Finn, Pride and Prejudice, Wuthering Heights*; A COMPLETE PAPERBOUND REFERENCE LIBRARY ($3.50)—*The New American Roget's Thesaurus, Hoyle's Rules of Games, The New American Medical Dictionary and Health Manual, How to Write, Speak and Think More Effectively, The New American Webster Handy College Dictionary.*

—HASKEL FRANKEL.

Broadway Was Their Way

—*From the book.*

John and Lionel Barrymore, in *Peter Ibbetson*—shadows behind the glamour.

The Barrymores, *by Hollis Alpert (Dial. 397 pp. $6.95 to Dec. 25; $7.95 thereafter), concerns our theater's "royal family" and its influence on U.S. dramatic tradition. John K. Hutchens has been drama critic for Theater Arts magazine.*

By JOHN K. HUTCHENS

WAYWARDLY devoted as some of them were to the stage, they were indeed our theater's royal family, those greatly gifted, always fascinating artists, the Barrymores. Their like will not be known again, survivors of the Barrymore heyday observe, doubtless patronizingly, to today's younger theatergoing generation. But were they really so essential a part of our theater history as all that?

It is one of the achievements of Hollis Alpert's book that its readers inevitably will come away from it with the conviction that yes, the American theater would not be all that it is today if, back in the nineteenth century, old Mrs. John Drew had not managed the Arch Street Theater in Philadelphia; if she had not had an actor-son, John Drew, who became one of the truly polished craftsmen of his era; if she had not had a daughter, Georgiana, who married a dashing Englishman, Herbert Blythe, who chose to call himself Maurice Barrymore and fathered the daughter and two sons named Ethel, Lionel, and John.

Even without the Barrymores our theater would of course have had this or that play or player you may be seeing this evening. But that theater's tradition would hardly be the same if there had not been Ethel in *The Corn Is Green*, John in *Hamlet*, John and Lionel in *The Jest*. Even in so mercurial a medium as theirs, continuity is a vital force. What veteran theatergoer of the 1920s seeing Richard Burton's *Hamlet* in 1964 but remembering John Barrymore's *Hamlet* of 1923 could fail to compare the two?

Mr. Alpert's approach to the Barrymore chronicle is thorough, documented, objective, warm. No one has hitherto recorded it in such detail. The Barrymore legend's grease-paint glamour is here, but so also are the shadows behind it—the madness of the brilliant Maurice, which weighed on the mind of, and possibly was inherited by, his son John, and the personal disappointments and occasional professional failures over which the solid Lionel and the gallant Ethel ultimately triumphed. Of the three, it now seems clear that only Ethel really loved and respected the theater, and that her two brothers continued in it merely because acting was the profession that most easily afforded them the means to live as they wished. It follows, then, that John would have been even greater than he was if he had brought to his art the dedication of, say, Edwin Booth. It is one more of the sad might-have-been's in a family saga both tragic and zestful.

To this reviewer, who as a theater news reporter covered the Shubert Alley beat a long, long time ago, it does seem that Mr. Alpert has passed over an item or two out of chivalrous regard for one Barrymore's memory. It is no great matter. In Mr. Alpert's pages plays and players, magical moments on stage and equally dramatic moments off stage return in a mighty parade, all the way from old Mrs. Drew's personal empire in Philadelphia to her grandson John's pathetic caricature of himself in his last Broadway appearance and the fading out of talent in the generation following that of Maurice and Georgiana's daughter and sons.

"We who play, who entertain for a few years, what can we leave that will last?" Ethel Barrymore once asked plaintively. They can leave a good deal, if only it is conscientiously recalled and vividly evoked, as it is here.

(*Book reviews are continued on page* 49)

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MUSIC TO MY EARS

Steinberg's Bruckner, Series by Ricci

A LULL in the recent performance of a Bruckner symphony (the Eighth has fewer than most, but a few nevertheless) induced a reverie in which a new figure emerged before the Philharmonic Orchestra. He had the animation, the zest, and the extroversion of its music director, and the patient, thoroughgoing introspection of its present guest. His name, of course was Leonard W. Bernsteinberg, and great was the rejoicing among the many who had given up hope that there would be, soon again, such a phenomenon among us.

At the next fortissimo the reverie was shattered, and the attention returned to the reality of Philharmonic Hall. In this instance, as it happened, the reality had at least a working relation to the reverie. In his first contribution to the season's Bruckner Cycle, William Steinberg applied his patient, thoroughgoing mind to the Eighth Symphony with a result that must rank high among anybody's experience of this work since it was introduced here half a century ago.

It was, in the first place, faithful to the Nowak-edited score of the Bruckner-Gesellschaft, which is marked "edition of 1890" and was published in Vienna only nine years ago. The description of it as "faithful" refers not merely to the inclusion of every measure in its 171 pages, but also to the performance of every note with a superior sense of its relationship to every other note. It has not, in a varied experience of recordings and performances, seemed to have as much organic structure or so unified an artistic plan as it did this time.

Steinberg's reconstruction of Bruckner's purpose had, at its source, several relevant guidelines. One was to make of the orchestra something between the richness of the Wagner sound from the covered pit of Bayreuth, substantial but veiled, and the gigantic organ tones that existed only in Bruckner's mind. Thus the woodwinds had the straight, uninflected quality that comes from an organ stop, the trumpets, horns, etc., roundness rather than brassiness. Between them, the strings mediated as a kind of pervasive, integrating overlay. The dynamic level began at a much lower level than is commonly heard in Bruckner, so that the fine line of filigree in the Adagio could be clearly perceived. The one real fortissimo came just where it belonged, at the very end, when Bruckner follows his idol into Valhalla. Binding all the elements together was a keen awareness of the place of the transitional passages in Bruckner's scheme, the treatment of them not as mere repititions of something that had preceded, or anticipations of something about to happen, but as evolutionary parts of the total process.

With so much to his credit in the way of insight and textual command, it was regrettable that Steinberg didn't reap all the rewards of a performance that would have been overwhelming as well as stimulating. What one heard, through all the fine playing by the orchestra, was an exposition of the work rather than an interpretation of it. It contributed more to admiration of Bruckner as a craftsman and tonal architect than it did to love of him as a warm-voiced brother-in-arms and fellow victim of the human condition. It was Bruckner the musical scientist who was extolled, rather than Bruckner the peasant poet. We can be grateful and admiring for what Steinberg did; but Bernsteinberg would, I suspect, have done even more. Copland's Nonet for strings provided an appropriately neutral preliminary to the richness of sound that followed.

RUGGIERO RICCI'S devotion to the instrument that he has made his life's companion has never been more apparent than in the series of evenings-with-orchestra which began with a program of Bach (Concerto in E), Bach (*Kammermusik* Op. 36), Mendelssohn (E minor) and Prokofiev (G minor). Unlike some other figures of the past who have ventured such cycles, Ricci has no such underwriting as the National Orchestral Association provided for Gabrilowitsch and Feuermann, or the vast popularity (plus a recording arrangement) provided for Rubinstein. He is on his own, which means that if he takes the loss, he is also entitled to all the credit.

Amid the changing repertory and modes of writing, one fact was persistently evident. Give Ricci a score of any kind, and if it contains a thread of *cantilena*, he will find and expose it. Thus the best moments of his Bach came in the Adagio, as the most satisfying section of the Hindemith was its insinuating *Nachtstück*. Were the same sequence of works undertaken by a Hubermann, a Szigeti, or a Szymon Goldberg, the emphasis would obviously be different—but Ricci's right to be included in such an honorable sequence was incontestable. He also earned thanks for inviting, as conductor, Gerhard Samuel of the Oakland (California) Symphony, one of four men identified with similar community enterprises who will participate from week to week. Samuel's poise, steadiness, and substantial knowledge were tested and not found wanting in his work with assorted members of the American Symphony.

WHEN was the last time an all-Hugo Wolf program drew an audience that filled every seat of Carnegie Hall and as many more as the stage could hold? No time within ready memory, or perhaps the last time the *Italienisches Liederbuch* was sung by two artists of the quality of Elisabeth Schwarzkopf and Dietrich Fischer-Dieskau, with such a pianist as Gerald Moore to collaborate with them. This, of itself, would be a fair approximation of never.

Most of the songs are beautiful, and perhaps a sixth of the forty-odd settings of poems by Paul Heyse that make up the lengthy sequence beginning with "Auch kleine Dinge" and ending with "Ich hab in Penna einen Liebsten wohnen" are among the finest Wolf ever wrote. To hear them in any circumstances is to realize anew the range and refinement of this composer's reaction to the printed word. To hear them in such circumstances as these was to recognize New York's lack of a suitable space in which to appreciate the refinement as well as the range of that reaction. Carnegie Hall serves, but at the expense of prompting the performers to a larger scale of effort than is most appropriate to this material.

Of the participants, Moore was the one who was unfailingly apt, perhaps because he had the most suitable instrument at his disposal. The scheme of the evening called for an alternation of effort by the two singers, who engage in a kind of duologue in which they never perform together. Fischer-Dieskau's was always shaped to the spirit and dimension of what he was concerned with, whether it was the intimate "Auch kleine Dinge" (perhaps as well as it has been sung since McCormack) or the more expansive "Heb' auf dein blondes Haupt." Mme. Schwarzkopf seems to have sacrificed something of her famous finesse to the requirements of the opera stage, but she did perform with complete control in "Nun lass uns Frieden schliessen," one of the greatest of the great Wolf songs. Some others were gaspy, or hollow at the bottom.

Taken together, the experience was somewhat less than the sum of the parts, which is perhaps why it is ventured so seldom. Even with three artists who may unreservedly be called great—as these can—the interplay of visual personality tends to detract from concentration on the magnitude of the composer's accomplishment. There was no evidence that the audience shared any such reservations.

—IRVING KOLODIN.

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Father Television Knows Best

TWO PEDIATRICIANS with the Air Force Medical Corps have contributed a new dimension to the discussion about television's harmful effects on children when it is viewed excessively. The standard response of many broadcasters to studies indicating that moppets spend inordinate blocs of time in front of the small screen has been advice to parents. "Regulate your child's viewing," the broadcasters have in effect urged. "Select his programs, discriminate. The responsibility is yours."

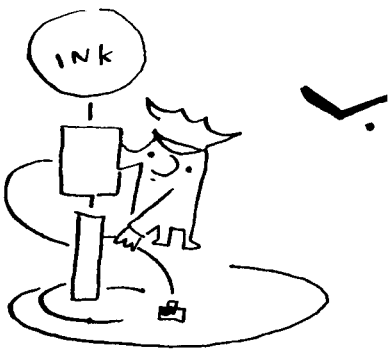
It appears now that certain parents are unable to regulate their own television habits and that this weakness is directly responsible for illness in their children. Captains Richard M. Narkewicz and Stanley N. Graven reported recently on the "tired-child syndrome" which they found among thirty children brought to hospitals at Lackland Air Force Base in Texas and Fairchild Air Force Base near Spokane, Washington. The children ranged in age from three to twelve years. They exhibited symptoms typical of anxiety conditions: chronic fatigue, loss of appetite, headache, and vomiting. The parents made no mention of their children's television habits, but after questioning the families the pediatricians discovered that the patients were spending an average of three to six hours in front of television screens on weekdays and six to ten hours on Saturdays and Sundays.

The parents were told to stop their children's television viewing completely. In twelve of the thirty cases in which the instructions were fully followed, the symptoms vanished within two to three weeks. The other eighteen children were allowed to watch television as much as two hours a day, and they were free of the symptoms in three to six weeks. The doctors followed up the families, however, and found, in some cases, that the children were again suffering from severe symptoms of the "tired-child syndrome." Once again they were watching television excessively. Their parents, particularly the fathers, were unwilling to forego evenings in front of television, and the children were caught up in the viewing vortex.

Appeals to parents who are capable of disciplining themselves may be effective when they are asked to regulate their children's viewing. But what is to be done with parents who are themselves television addicts? One may take a realistic, if not a cynical view, and say that a small price must always be paid for massive technological advance. We suffer regularly as a nation the high rate of auto fatalities each year as the price to be paid for our highly mobile society. Other nations place limits on the amounts of daily television transmission; that, however, is unthinkable in our country.

But since this newly discovered "tired-adult syndrome" is not exclusive, we may assume, to Texas and Washington, there is something broadcasters could do—and the proposal is not made facetiously. Network and local stations could very well remind children and especially parents periodically, on the air, that excessive doses of television can have harmful consequences. Let circulation-minded executives consider for a moment, after they shudder at the prospect of disappearing audiences, that they approve of advice urging regulation of viewing when it appears in magazines, books, and newspapers.

Why shouldn't the broadcasters, if their concern is genuine, devote some time on the air to the propagation of this same advice? The major television networks established a fine precedent on election night when they told voters west of the Mississippi to go to the polls even while they were reporting the totals in the East. They did this to quiet fears that early projections of results would discourage voting in the West or create a bandwagon effect. But the tired television children and the parent addicts are with us 365 nights a year and, apparently need continuous warning. General Motors has had its biggest year despite safety belts; food and drug manufacturers prosper even though the law requires that they describe the contents of packages. Television increasingly plays the parent role in our culture. Wouldn't it be an act of maturity for it to say authoritatively on occasion: "Had enough, kiddies of all ages? Why not turn off the set and go to bed?" —ROBERT LEWIS SHAYON.



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Lobster Thermidor

WHO IS André Bitos, the sniveling protagonist of Jean Anouilh's play *Poor Bitos*? For snobbish French audiences seeing the play in 1956, Bitos was their familiar stiff-necked civil servant, and one suspects the Parisians enjoyed watching this public prosecutor being boiled alive. For Londoners who saw the play last season, Bitos may have seemed the lower-class man who is punished for not knowing his place. New Yorkers are apt to regard Bitos as the incompetent second-rater whose only recourse in a competitive and hostile world is to get ahead by working harder. However, for M. Anouilh, Bitos would appear to be another in his long string of unbending characters whose courage he admires but whose high principles he suspects.

With such a variety of interpretations being possible, the theatergoer may sample this play as if he, too, were a guest at the elegant dinner party M. Anouilh has arranged. It is a wig party at which each guest must impersonate a character from the French Revolution. On the stage this device allows conversation to be a bit more caustic than might otherwise be possible. And the playwright has prepared a special theatrical explosion for Robespierre, who, of course, is being "played" by Bitos.

The wittiest lines are in the mouths of Bitos's supercilious social superiors, who "play" Saint-Just, Danton, Mirabeau, and Tallien. Because they have all accepted their own selfish motives unashamedly, they are invulnerable. But because Bitos is too easily angered when those hypocrisies he shares with Robespierre are charged against him, he never comes close to winning a point. They convincingly accuse Robespierre-Bitos of being graceless, incompetent, and psychotic. They derogate his profession by suggesting that the Revolution's edict barring the accused from their own trials was the sort of neat little invention French justice thinks up to permit it to serve the regime, whatever it happens to be. And, most devastating of all, they destroy his pretense that he is a true representative of the poor and downtrodden.

In Act II there is a flashback to the real French Revolution during which M. Anouilh conveys the notion that a government of nonentities elected by millions of other nonentities would be not only boring, but so petty that it would lose its way in secondary problems. He also paints a picture of Robespierre as someone who killed because he never surmounted his childhood hatred of people.

Then we return to the dinner party, where the project of persuading Bitos not to take legal action against his persecutors reveals the insidiousness of these French upper-class dilettantes and industrialists. Oddly enough, Robespierre-Bitos, champion of the poor, finds that he, the revolutionist, shares with the bosses a necessity to eliminate anarchy that must supersede democratic fair play and compassion for the people. Who are "the people"? They are those who do nothing else but give.

At the end, Bitos receives the greatest humiliation of all. A young lady who had already rejected him as a suitor now "charitably" tells him the truth about himself so that he may avoid being made a fool of in the future. She urges him to keep intact his most precious virtue, his poverty. Bitos thanks her, but bitterly adds, "If I can ever get my own back on you all one day, you are the one I shall start with."

BITOS is portrayed by Donald Pleasence, who a couple of seasons ago suffered humiliation magnificently in the title role of *The Caretaker*. Again he suffers impressively, and our concern for Bitos holds us through the author's somewhat artificial and manufactured sequences. The fact that he seems older than the thirty-one-year-old character he is playing serves to increase our sympathy for him, even though it probably distorts the play's intended balance. Charles D. Gray reigns witty and supreme as the party's suavely frivolous host. If we never quite believe or understand his gratuitous cruelty, we are delighted with his polished surgical delivery. Roy Poole as Danton, C. K. Alexander as Mirabeau, and John Devlin as Tallien also give excellent performances. One would have preferred something more imaginative than Timothy O'Brien's gray cellar arches as a background, but possibly these were intended to provide a contrast with the lively conversation.

Poor Bitos lacks some of the irony and inventive humor that we have come to expect from Anouilh. And since it is about the shallowness of men, it cannot achieve the size of *Becket* or *Antigone*. Yet it does deal wisely, theatrically, and literately with the unpleasant facts of political science within the decorum of a never dull dinner party.

—HENRY HEWES.

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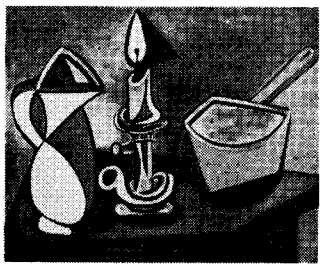

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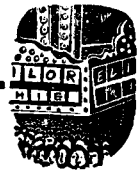

SR GOES TO THE MOVIES

Another Shocker That Only Shocks

IN *Les Abysses*, a film from France that has won the endorsement of such leading literary figures as Jean Paul Sartre and Simone de Beauvoir, two young sisters, maids in a French farmhouse, become demons of hate and wreak destruction on the household they have served. The film tale was built on a case of double murder that took place in the Bordeaux region in 1933, and many in France have brooded on its significance ever since, including Jean Genet, who used the case for the basis of his play, *The Maids*. Miss de Beauvoir found *Les Abysses* compelling because of what she assumed to be its symbolic meaning: society had trapped the girls in their menial condition and the murders they committed were part of their insensate struggle to free themselves. Sartre saw the film as a study in evil—all the characters in the tragedy were damned to begin with, and fate had to take its inexorable course.

Yet, even with this forceful backing, it is by no means certain that *Les Abysses* has come out successfully, even though it creates an unsettling tension and explodes into some of the weirdest violence ever seen on the screen. My own doubts about the film stem from a paucity of information given by the screenwriter, Jean Vauthier, about the background of the two girls and the family they serve. He, along with Nico Papatakis, the director, evidently wanted to begin on a high, shrieking note and sustain it until the end. We see the two unkempt sisters, unhealthily attached to each other, filled with and acting out their hate, committing one more shocking desecration after the other. There is no preparation; they simply are that way. And when society presumably enters in the form of a wine-grower who has failed, and his wife and daughter, they don't seem particularly prepossessing symbols, since they are immediately cast in the role of victims.

In the beginning the family is away on a trip, and the maids are slowly and surely destroying the house, even to hacking away at the cement foundations. They break the best china, gouge the antique furniture, empty out the wine casks in the cellar, drink bottles of the best vintages. They smash clocks, rip off wallpaper, make a shambles of the kitchen. Now and then they interrupt themselves to clasp each other in anguished love embraces, and to assure themselves that what they are doing is right and proper. They are, in a word, insane. But so, it seems, when they return, are their masters, including the Lesbian-inclined daughter who wants to leave her husband to stay in the house with the demented girls, the wife who myopically sees the girls as normal, and the head of the house who is afraid to fire the maids because he owes them three years' pay. The wine-grower decides to sell his house, thus removing the props from under the already shabby lives of the girls. What results is what we have known from the beginning: the wife and the daughter are murdered by the maids with the kitchen implements, the most familiar objects of their lives.

All this might have been more convincing (the case occurred, after all) if we had been shown just why the girls felt so trapped, how they became focused on each other, how their hatred happened to be of the people who had nurtured them. Perhaps to the French all these circumstances are familiar enough to be taken for granted; yet, Francois Mauriac in his *Therese* was only able to explain his provincial poisoner through the most thorough exploration of her environment, the kind of exploration entirely lacking in *Les Abysses*.

It is a film, then, to which one may bring one's predispositions, but, beyond that, it does not seem to me so well-made. Francine and Colette Berge, who play the sisters, use an acting style seen in the more extreme training exercises in a method acting class; they are uncommonly good-looking, too, their faces and figures not very well hidden by their grimy costumes. For such bedraggled creatures, they are strangely given to the use of theatrical eye makeup, although there may be some myth reference intended here. The high note they attempt to sustain cracks and quavers after a while, and this is of no help in maintaining the tragic mood. There are better performances by Pascale de Boysson as the daughter, and Paul Bonifas and Colette Regis as the husband and wife. And, as for the direction, M. Papatakis has hurt his cause by emphasizing the violence and sadism throughout, so that, all too often, what is intended as tragedy becomes, instead, *Grand Guignol.*

—HOLLIS ALPERT.

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At Home in a Bus

THE other Sunday we were having lunch in a wayside hostel in the Florida Keys when we were joined by Roy Bucklew. As it turned out when he had told his story, Mr. Bucklew operates a motel called La Jolla, in Islamorada, during the Florida season, which is to say, the winter. In the off-season he and his wife and his children, who are called Sandi, Kristi, and Panchi, range over the roads in a converted bus which once ferried migrant Mexican workers back and forth across the border.

The bus, which has become rich with fittings and famous as well, was once a city transit vehicle operating in Matamoras across the border from Brownsville, Texas. When Bucklew first met the bus it was sitting in a gas station broke and exhausted. The gas station had attached it for nonpayment of the gas bill, which came to $400.

As buses go, Bucklew now recalls, it was just about to roll over and put its wheels in the air. Most wives would have employed a team of wild horses to pull their husbands away from such a buy, but not Bucklew's wife, Joy. She actually encouraged him to buy it, and one day that's just what he did, paying the $400 gas bill.

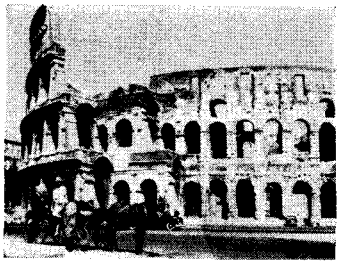
The bus didn't drive very well and it was a mess. But he got it home all right. And there it sat for eight or nine weeks while Bucklew woke up night after night in cold sweats wondering what he was going to do with it. When the winter season faded into spring and the tourists began to crawl home to their caves in the northland, Bucklew finally got to work. He took all the seats out of the bus. Then he knocked all the dents out of the sides. He built a bath and a septic tank, installed a water supply system, and an electric-light plant. He bought bright, shiny sheets of aluminum and put them over the tired sides.

The Bucklews in their bus.

By this time the old bus looked fairly presentable and the Bucklews decided to venture out on the road with it. They drove out gingerly and traveled for seventy-five miles without stopping. They thought if they stopped people would hail them. Once they drove from the Keys to New Orleans. And then later they went to the Carlsbad Caverns in New Mexico, then clear out to the Grand Canyon, stopping for a night in Las Vegas. The time they went to Las Vegas, they parked the bus across the street from the Sahara, cooked dinner on the home range installed inside the bus, changed into their fancy clothes, and walked across the street to gamble. After an evening amid the glamour of the Sahara they were content to cross the street again and go home to bed.

THE biggest odyssey they ever tried was a 7,500-mile excursion from Brownsville to Tampico, a rather tricky trip since the route is mountainous and the bus, which weighs 14,300 pounds with all the Bucklews aboard, can only muster about 95 horsepower. At 8,000 feet Bucklew estimates it only draws about 50 horsepower, which is pretty good for a transit city bus, but not so good when you are going around a turn in the mountains. Bucklew, as always, was at the wheel when the bus stalled in the middle of a turn. He sent his boy back to block the back wheels and the girls and his wife ahead with a red flare. The air was giving out in his air brakes and he was having trouble turning over the motor. In short, he was in an awful fix. But a Mexican truck came along carrying twelve tons of wine. The driver stopped and tied a towline around Bucklew's tired bus and proceeded to tow him for six hours from Villa Juarez to the little town of Tulancingo.

They finally found a mechanic, a boy of twenty whose equipment included a screwdriver and little else. Bucklew carried spare parts, and between the mechanic and the truck driver (who refused to leave Bucklew in the hands of the young mechanic) and Bucklew himself, the bus was repaired. At half-past four in the morning Bucklew got



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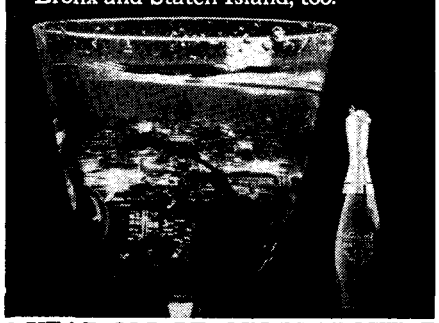

8 YEAR OLD BEAM'S PIN-BOTTLE
KENTUCKY STRAIGHT BOURBON WHISKEY, 86.8 PROOF, JAMES B. BEAM DIST. CO., CLERMONT, KY.

the engine purring and paid his bill at the garage, which amounted to $3.20. The truck driver wouldn't take anything, but Bucklew finally stuffed about $25 worth of pesos in his pocket. The wine truck followed Bucklew's bus for another fifty miles until they were safely out of the mountains, and the middle-of-the-night interlude ended with a wave of the hands. The assorted Bucklews rode into Mexico City in triumph and with more than a little warmth for their midnight savior, a worthy named Gustavo Rodriguez of Hidalgo.

Bucklew never parks the bus in trailer camps, for which he harbors little affection. The bus runs on a regular car license, and so he has parked it overnight in a supermarket parking lot—with all the Bucklews bedded down, of course. In Mexico City he asked a policeman if he could park the bus on the Zocalo for ten minutes. He left it there for ten days and never got a ticket, a fortunate turn of events which fell in line with the Bucklew policy of never paying a nickel for overnight lodging.

There are many advantages of the

How Not to Plan a Vacation

FOR UNCLE HENRY there always seems to be some slip between the lip and the trip. At the outset of every vacation trip, he announces the new plan to the family. Something always goes wrong. It turns out that, although Uncle Henry proposes, Aunt Ella disposes.

Last year for instance, he told the family that he had planned a leisurely trip. "This time we're just going to ease along wherever impulse leads us. No plans. No goals. We'll just sorta move along like a band of gypsies."

No such luck. During the first roving day, while Uncle Henry drove, Aunt Ella busied herself with the AAA guidebook. By evening she had penciled out the entire trip: Yellowstone first (Old Faithful) . . . then the Columbia River Gorge (beautiful view, shame to miss it) . . . down the Coast to Los Angeles (lovely drive) . . . Las Vegas, Grand Canyon, Monterrey, and home (reluctantly) . . . all in two weeks, with Uncle Henry doing all the driving, of course.

That wasn't as bad, however, as the year before when Uncle Henry announced, "We won't waste money on this trip. I've bought an old station wagon and fixed up the back. We'll just pull over to the side of the road at night and sleep."

It would have worked, too, except for Aunt Ella. She couldn't sleep in a station wagon. Windows down meant mosquitoes. Windows up meant suffocation. Then there was someone rustling in the brush . . . and diesel trucks passing in the night . . . highwaymen, too. From then on—motels, with Uncle Henry paying all the bills, of course.

Then, there was the year Uncle Henry developed the "let's-get-off-to-a-good-start" attitude. "We're going to get up early tomorrow morning and get in a good day's drive. We'll get a real jump on this trip, for a change, and we'll have more time to spend at the shore when we get there." But he didn't reckon on Aunt Ella. She had to stop for pictures . . . stop to pick a flower by the roadside . . . turn back twice to check the stove and the basement light . . . big breakfast before starting . . . and finally check into the motel at 3 P.M. with all of 200 miles taken care of. Aunt Ella had tripped up Uncle Henry again.

Well, this year's general orders were finally issued. "The best vacation of all," said Uncle Henry, optimistic as always, "is to stay in our own back yard. Stay home and enjoy what we can't all year. We're going to stay home and loaf around the house and read and just catch up on our rest." Aunt Ella was delighted with the idea. She retired immediately to her room and in no time at all had the duty roster all made out: repaint garage . . . shingles loose . . . kill the dandelions in the lawn once and for all . . . invite in-laws . . . put up backyard fence . . . ad infinitum.

One of these years Uncle Henry is going to lose faith and announce to the family, "I've run out of ideas, folks. This year I'm just going to sit back and let Aunt Ella plan our vacation trip. For a change, we'll do just what she wants to."

I know what the answer will be. "Oh, Henry, don't you be so foolish. Land's sakes, I don't know anything about planning a vacation trip. Why let's do what we always do—Henry, you plan the trip and I . . . why I'll just go along and keep you company."

—BILL WARD.

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fitted bus (several of which are now being manufactured commercially) over the trailer, which is separated by a tow device from its means of motivation. Sometimes, when it is important to make time, Bucklew drives right through the lunch-hour without stopping. The kids take turns spooning him soup. In the long afternoons the kids read the map for him, while playing Monopoly endlessly. In the morning Bucklew rises at daybreak, drinks a glass of milk, and is frequently an hour and a half along the road before the others are up.

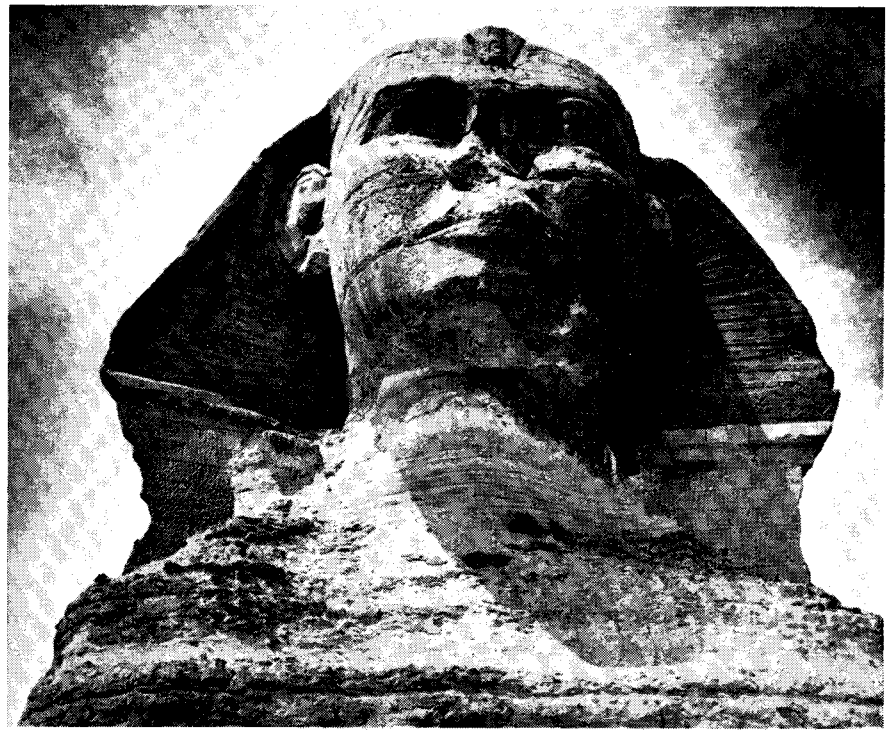
Bucklew suggested I stop at La Jolla Motel, which was just up the road, and have a look at the bus. I found it settling under a canopy of tropical foliage, looking bright, shiny, perky, and obviously ready to spring off on a new adventure. The Bucklews have named their transport the *I Kontiki*. All of them wear tikis around their necks when they are *en voyage*, and I noticed that the

tikis were hung up by the door of the bus waiting for the signal of the next departure.

The *I Kontiki* has fifty feet of storage space including a place for its own vacuum cleaner. The dinette area folds up into a double bed, and there is another double bed in the tail of the bus reached by a step that also doubles as a shoebox. It has a stall shower, deep freeze, ice box, and running water, as well as a place to store huge overstuffed bumpers that look like the tops of armchairs without any legs. They prove ideal for those who wish to sit on the bed.

Although the bus is fitted with a tape-recorder system and bus-wide high fidelity music eddies out of every crevice, the Bucklews, a particularly musical family, also take along a flute, trumpet, guitar, maracas, and claves. They used to take an organ, too, but they've since removed it. It was fitted up front right before the windshield with the player in full view of the world and the oncoming traffic. It must have made a startling sight to other motorists, and to pedestrians, too, especially if someone was at the keyboard at the time, and Daddy was there at the wheel being fed spoonfuls of soup by Sandi, Kristi, or Panchi.

—Horace Sutton.



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As It Happens

Post-election surveys show Californians were confused by the proposition banning pay television. Many thought they voted against *television.*

Supermarkets are like marriage. Easy to get in, hard to get out.

Latest election autopsy shows that many voters over seventy preferred Goldwater. Can't blame them for wanting the clock turned back.

Paris-Match blames France's tourism crisis on native rudeness. Also, travelers can get insulted cheaper in Spain.

New England went Democratic, the Solid South went Republican. It wasn't an election; is was an exchange program.

The two oldest-known preservatives are smoke and alcohol. Winston Churchill is ninety.

Contrary to general belief, today's teen-agers are primarily influenced by what takes place in their homes. On TV.

Prime Minister Wilson says he's completely independent because he was educated in Yorkshire, not at Eton or Harrow. He's got no old school ties.

Detroit says the acceptance of longer '65 cars means they'll be even longer in '66. Eventually you'll have to feed two meters to park.

A Reno survey shows a high percentage of couples decide on divorce when they're away on holiday. Like some wines, some marriages don't travel well.

Doctors tell us that during prosperity the average American gains two pounds between Thanksgiving and New Year's. We expand with the economy.

VIPs are brought from Saigon's airport in armored cars. We knew air travel's biggest danger was driving from the terminal.

The man who is always the life of the party will be the death of his wife.

—FRED SPARKS.

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His Own Way to Victory

Patton: Ordeal and Triumph, *by Ladislas Farago (Obolensky. 885 pp. $9.95), sets out to prove that the controversial General deserved greater recognition than he is accorded. Forrest C. Pogue is the author of "George C. Marshall: Education of a General" and other books.*

By FORREST C. POGUE

THAT "war-intoxicated man" General George S. Patton long ago won adulation from a large American public that admired his headlong pursuit of the Germans across Europe, censured and then forgave him for the slapping incidents in Sicily, and laughed mildly at his anachronistic romanticism as he rode joyously over his slain or captured tens of thousands like a medieval knight transported from steed to tank by a time machine. Now Ladislas Farago sets out to prove that the General, a master of mobile warfare and a brilliant exploiter of enemy weaknesses, was not only a swashbuckling warrior but a superb strategist who earned and was denied greater victories and higher command.

A berserker whose name, like that of Charles XII of Sweden, will long serve "to point a moral and adorn a tale," Patton is the stuff of legend, glittering in the violent hero-worship reserved for the flamboyant and the picturesque. Although at first he deplored the blindly partisan accounts by the General's admirers, Farago ends by endorsing some of their most extravagant claims; and to their list of traditional villains (including Montgomery and Eisenhower) he adds —for the months of July and August 1944 at least—the name of Bradley.

The author, apparently both fascinated and repelled by his hero, displays an odd dichotomy. On the one hand he breathlessly proclaims Patton's special fitness for supreme command, and on the other shows that the General was temperamentally incapable of holding assignments that called for careful handling of political questions or Allied sensibilities. No one has published a more pitiless catalogue of General Patton's foibles: his childish vanity, petulance and tendency to thumb his nose at those in authority, his foot-stamping anger when denied his way, delight in outrageous and shocking outbursts, willingness to flatter shamelessly to gain his ends, belief that his wiles were not transparent. At times his lack of balance bordered on the psychotic; he also had a constant need to prove his bravery to himself. Patton was as steeped in the romance of chivalry as Don Quixote, and he swore that in other incarnations he had served with Alexander, marched with Caesar's legions, and ridden with Napoleon's cavalry. He saw his own way as the only means to victory, and those who did not agree as fools or foes.

Despite Farago's vivid and penetrating analysis of Patton's personality, his book falls short of the publisher's claim that it is the definitive biography of the Third Army Commander. Clearly there are many important official documents that Farago has not seen, and there is no indication that he has consulted the Pershing-Patton correspondence in the Library of Congress. A recent book by the General's nephew indicates that several of Farago's statements need qualification, among them, that Patton was "modest to the point of prudishness" about sexual matters. Farago ignores Patton's role in evicting the Bonus Marchers from Washington in 1932, and barely mentions the costly raid at Hammelburg near the end of the war—an action once described by the General as his only error of the war.

The book obviously suffered heavily when the Patton family exercised its control over the General's papers to restrain the author from quoting from unpublished documents that had come into his hands. Controversial interpretations, unsupported by official accounts and apparently based only on the General's statements, remain in precarious levitation after the underpinnings have been whisked away. The author needs strong support for his charge of "doctored evidence in official histories." In the present version the reader must question whether Mr. Farago is relying on carefully documented accounts or lurid diary entries made by Patton in anger, impatience, or plain ignorance of plans and decisions reached outside his headquarters.

Initially Mr. Farago had disdained overheated charges that Eisenhower and Bradley suffered setbacks when they ignored Patton's advice, won their victories by expropriating his plans, and restrained his genius out of jealousy. But, enthusiastic at finding similarities between proposals by Patton and those of SHAEF and the Twelfth Army Group, he embraces the fallacy of *post hoc, ergo propter hoc*, against which every budding historian is warned. Farago draws heavily on Blumenson's *Breakout and Pursuit*, Cole's *The Lorraine Campaign* and other official accounts of the fighting in Europe edited by Dr. Cole, who was Army historian with Patton's headquarters throughout the war, but he questions their conclusions when they fail to build up the General's role; he has, in other words, tried to write a "balanced history" of the campaigns in Europe by looking at them mainly through Patton's eyes.

The author's infection with the General's sense of outraged injury is nowhere more evident than in the story of Patton's removal from his combined posts of military governor and Third Army Commander by Eisenhower in the fall of 1945. He prepares the ground by saying that the General was not the right man "by experience or training, by philosophy or temperament for the delicate assignment of rehabilitating that part of Germany where the cradle of Nazism had rocked." Then he jolts the reader by saying that "Eisenhower, who had a streak of resentment in his make-up, plus a light touch of vindictiveness, repaid, in his own subtler ways, Patton's animosity toward him."

Despite the portrait of the self-assured, far-seeing commander that he attempts in parts of the book, the author leaves etched on the reader's mind the picture of a swaggering, swearing, pistol-toting, hell-for-leather fighter, screaming in wild exultation over the rubble and stink of a French battlefield: "Compared to war, all other forms of human endeavor shrink to insignificance."

Which is the way most people had seen the General all along.

FRAZER YOUNG'S LITERARY CRYPT NO. 1113

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 1113 will be found in the next issue.

KMO UYS UVYSDF KMOA GYXEV

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YSC TXUF TFANY.

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Answer to Literary Crypt No. 1112

Nobody ever did anything very foolish except from some strong principle.
—MELBOURNE.

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Writer in Two Soviet Seasons

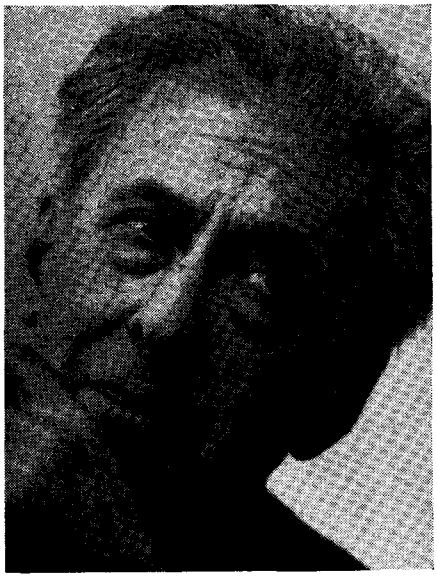
Memoirs: 1921-1941, *by Ilya Ehrenburg, translated from the Russian by Tatania Shebunina with Yvonne Kapp (World. 543 pp. $6.95), reveal for the first time many aspects of cultural life in Stalinist Russia. Pulitzer Prize-winning poet Peter Viereck is currently working on a book about his own experiences in the Soviet Union.*

By PETER VIERECK

THIS second volume of Ehrenburg's memoirs first appeared in various issues of Tvardovsky's monthly, *Novy Mir*, sometimes with a delay suggesting possible government censorship and, in any case, interspersed with public attacks by Khrushchev upon Ehrenburg's advocacy of modern and Western styles in art. Once an apologist for Stalin (how can we, in a relatively free and safe America, demand of Soviet writers a suicidal bravery, a suicidal rebelliousness?), Ehrenburg is now the intellectual godfather of the post-Stalin cultural thaw. The very expression "thaw" was taken from the title of his 1954 novel, which advocated a return to human feelings and intellectual and artistic self-expression after the long era of Procrustean ideologizing. As early as October 1953, he had defied the Party's social-engineering approach to creativity by declaring at a writers' forum, "Books cannot be ordered or planned."

The present memoirs do for culture what Khrushchev's 1956 speech did for politics: both disclose for the first time to the Russian people much of the truth concealed from them heretofore and rehabilitate many of Communism's innocent victims. Note that I said "much of the truth," not all. It is part of the parallel between the writer and the deposed dictator that in both cases their revelations have concealed some of Communism's worst crimes from their Russian audience. The full truth would be unendurable to the censors and powers-that-be, as well as embarrassing to the Stalinist past of both men, for the parallel includes their present anti-Stalinism and their past (partly involuntary) pro-Stalinism; both have suffered the accusation of many young Russians that they were mere opportunists in their switch.

Yet nothing rings truer than Ehrenburg's enthusiasm for artistic freedom and his outrage over Stalin's murder of great artists like Babel and Mandelstamm. His book is thus historically revealing, though the revelation is not complete, and esthetically beautiful, though marred by an occasional journalese that is probably inherent in Ehrenburg and an occasional propagandizing that is not inherent in him but in his Soviet censors. Nevertheless, this volume offers at firsthand new aspects of such varied Ehrenburg acquaintances as Marina Tsvetaeva, Boris Pasternak, and Stalin, Gide, Malraux, and Aldous Huxley. All in all, the foregoing reservations notwithstanding, in my opinion this work will rank among the major literary memoirs of the century.



—Neil Libbert.

Ilya Ehrenburg—"much of the truth."

The publisher's blurb calls the book "by far the most candid and revealing writing by any Russian still living in the USSR." Not so. Paustovsky and Nekrasov are currently more candid, Solzhenitsyn more shockingly revealing, if only in specialized areas. In terms of truth the book's merit lies rather in its vast sweep; it is the only Russian work to date that covers so many writers and so many years in both East and West. Esthetically, Ehrenburg compels by the immediacy of reported conversations and by characterizations that ring true. (These qualities were notable in his talks with me near Moscow in 1961, especially when he was telling anecdotes about his friends Picasso and Hemingway.)

If Russian writers are still divided into Westernizers and Slavophiles, Ehrenburg puts himself squarely with the former when he remarks, "The whole of our culture, from Kiev Rus to Lenin, is indissolubly bound up with the culture of Europe." Both in person and in his memoirs he is most moving and most nostalgic—his heart is most in it—when he describes hobnobbing in Paris with leading writers of all views. For example, from his Chapter XII on the 1935 World Congress: "I was one of the organizers of the Paris Congress and as excited as a boy . . . We succeeded in assembling the most widely read and recognized authors . . . The Congress was very mixed . . . The speech of the sceptical [liberal] English novelist E. M. Forster was followed by that of the fiery [Communist] Aragon . . . Kafka's friend Max Brod discussed the draft resolution with Shcherbakov"—and so on. This kind of continuous *Who's Who* occurs in a special emotional context that makes it unjust to dismiss it as a mere orgy of name-dropping. Rather, it conveys with tragic intensity the loneliness behind all iron curtains, the loneliness (in this case) of an old man long isolated from international cultural exchange.

During my own meeting with Ehrenburg, whenever he switched from politicizing or polemicizing to reminiscing his words ceased to be perfunctory, and his eyes sparkled, "as excited as a boy." His spiritual home is the Left Bank—not simply a *l'art pour l'art* Left Bank, but one with social responsibility added.

This social responsibility, combined in tense polarity with his estheticism, first made Ehrenburg a youthful Socialist in Vilna and Moscow before 1914, then brought him into the anti-Communist emigré world of the Berlin and Paris cafés during the 1920s, eventually converted him to Communism in response to the Fascist threat, and finally led him to proclaim the anti-Stalinist thaw. Today it has made him the leading cultural educator of Soviet youth. Sometimes openly, sometimes by sudden silences and hints, he tells them what they have missed of the free intellectual and artistic life of the West, and about their own suppressed writers. Russia and the West should equally honor him for doing more than anyone now to bridge the cultural gap that resulted from the Iron Curtain.

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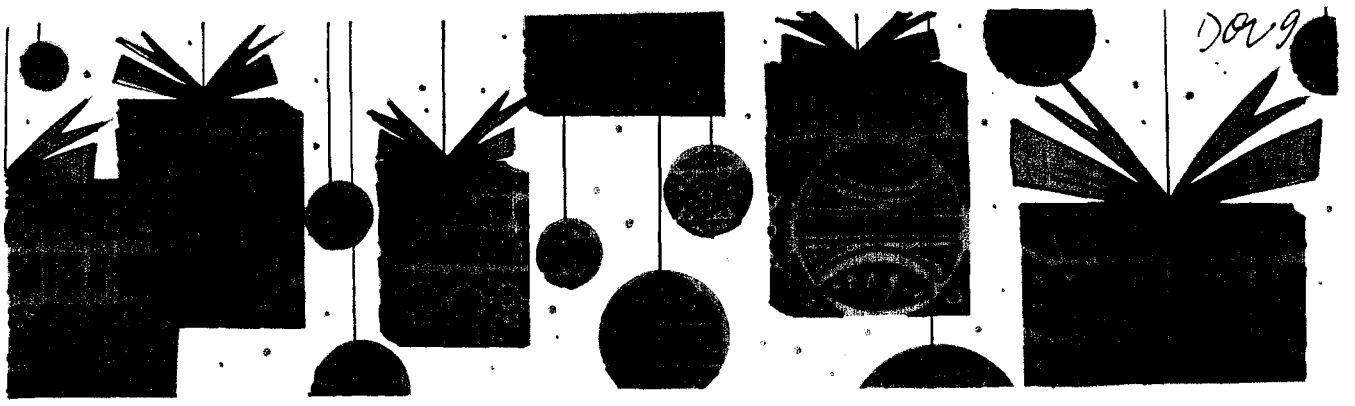

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Fiction

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ELECTIVE AFFINITIES. By Johann Wolfgang von Goethe. Translated by Elizabeth Mayer and Louise Bogan. Regnery. $5.95. A masterful unleashing of the uncontrolled forces that operated beneath the disciplined façade of four landed-gentry lives.

THE RAGMAN'S DAUGHTER AND OTHER STORIES. By Alan Sillitoe. Knopf. $3.95. As in his winning *Loneliness of the Long Distance Runner*, this new short-story collection proves Mr. Sillitoe is in best fiction form as a sprinter rather than a miler.

JULIO JURENITO. By Ilya Ehrenburg. Translated by Anna Bostock and Yvonne Kapp. Dufour Editions. $3.95. The well-aimed shafts at contemporary social and political targets paradoxically came from the 1922 bow of the Soviet writer.

A GOD AND HIS GIFTS. By Ivy-Compton Burnett. Simon & Schuster. $4.50. Miss Compton-Burnett delights again with her deification of a successful novelist whose amorous misdeeds are amusingly mortal.

GOING TO TOWN AND OTHER STORIES. By Yuri Kazakov. Translated by Gabriella Azrael. Houghton Mifflin. $4.95. The imaginative involvement of a new Russian author with his inner-directed characters justifies this collection.

TWO BY TWO: A Story of Survival. By David Garnett. Atheneum. $3.50. Monkey-disguised twin stowaways aboard Noah's Ark play out this gentle testimonial to the essential grace of the human response to disaster.

REUBEN, REUBEN. By Peter De Vries. Little, Brown. $5.95. De Vries's do-it-yourself divorce kit comes complete with instructions on how to make a noose out of any modern suburban marriage knot.

TAKE HEED OF LOVING ME. By Elizabeth Gray Vining. Lippincott. $5.95. A captivating fictional biography of the melancholy John Donne, for whom the bells of misfortune continually tolled.

THE MARTYRED. By Richard E. Kim. Braziller. $4.50. A haunting search for the reasons why two of fourteen captured Korean ministers escaped the martyred death of the other twelve.

THE CHILDREN AT THE GATE. By Edward Lewis Wallant. Harcourt, Brace & World. $3.95. In this second posthumously published novel, Mr. Wallant deftly details the suffering and spiritual resurrection of a love-denying loner.

THE DARK DANCER. By Frederic Prokosch. Farrar, Straus. $4.95. A new vision of the Taj Mahal as a monumental celebration of an idealized, never-realized love.

LIKE BIRDS, LIKE FISHES AND OTHER STORIES. By R. Prawer Jhabvala. Norton. $3.95. That the infinitely varied lives in the novelist's adopted Delhi are adaptable to short fiction is felicitously affirmed.

LATE-BLOOMING FLOWERS AND OTHER STORIES. By Anton Chekhov. Translated by I. C. Chertok and Jean Gardner. McGraw-Hill. $4.95. Seven incomparable examples of the sense of humanity Chekhov practiced as a doctor and perfected in his art.

THE KEEPERS OF THE HOUSE. By Shirley Ann Grau. Knopf. $4.95. This artful play between man's mistakes and the land's mystique is a natural for Miss Grau.

THE DEPUTY. By Rolf Hochhuth. Translated by Richard and Clara Winston. Grove. $5.95. The controversial drama indicting Pope Pius XII for infirm dealings with Hitler reads as compellingly as it plays.

AN IRISH FAUSTUS: A Morality in Nine Scenes. By Laurence Durrell. Dutton. $3.50. In a powerful playwrighting performance Mr. Durrell skillfully manipulates slam-bang theatrics to dramatize the painful process of self-discovery.

SECOND SKIN. By John Hawkes. New Directions. Hardbound, $4; paperback, $1.60. A life-worthy, retired skipper navigates through his stormy past.

THE CROSSING. By Alain Albert. Braziller. $4. Emotionally, if not technically, this novel excels in its construction of the many levels of torture suffered by the modern young Negro.

THE DYING DAY. By Wlodzimierz Odojewski. Translated by Maurice Michael. Harcourt, Brace & World. $3.95. THE BELLS OF BICETRE. By Simenon. Translated by Jean Stewart. Harcourt, Brace & World. $4.95. The near-death life summations of their respectively Polish and French unheroic heroes provide similar subject matter for these two distinctive writing talents.

THE SPIRE. By William Golding. Harcourt, Brace & World. $3.95. Evil wears the face of a medieval dean fanatically convinced he has been tapped by God to build a tower for his cathedral.

EXTREME MAGIC. By Hortense Calisher. Little, Brown. $5. Eight confirmations of the fictional fact that if there's a nub to the matter of any experience, Miss Calisher knows it.

JULIAN. By Gore Vidal. Little, Brown. $6.95. A sophisticated look at the fourth-century Christian-turned-pagan Roman emperor.

TO AN EARLY GRAVE. By Wallace Markfield. Simon & Schuster. $4.50. The hilarious dirge of a wisecracking clutch of intellectual fakes mourning a late, not-too-lamented onetime leader.

THE PLANT, THE WELL, THE ANGEL: A Trilogy. By Vassilis Vassilikos. Knopf. $5.95. A Dante-inspired and imaginatively execut-

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ed ode to the Grecian yearn of three youths to transcend the mere existence of life.

THE RECTOR OF JUSTIN. By Louis Auchincloss. Houghton Mifflin. $4.95. The human frailties and heroic character of an outmoded headmaster of a Groton-like boys' school are splendidly examined by one of his young teachers.

THE ROPE BRIDGE. By Cecilie Leslie. Doubleday. $3.95. A young English girl maturing in northern India uniquely embodies a cultural clash.

TODA RABA. By Nikos Kazantzakis. Translated by Amy Mims. Simon & Schuster. $4.50. In this visionary account of the tenth-anniversary celebration of the October Revolution the need and nightmare of social upheaval are painfully revealed.

CONFABULATIONS AND OTHER INVENTIONS. By Juan José Arreola. Translated by George D. Schade. Univ. of Texas Press. $5. This Spanish American slant on the absurd is for those in search of paradox on earth.

BRIGHT DAY, DARK RUNNER. By George Cuomo. Doubleday. $5.95. A serio-comic chef temporarily reigning in a Cape Cod resort kitchen ruminates over what has cooked with his life.

A MOTHER'S KISSES. By Bruce Jay Friedman. Simon & Schuster. $4.95. A sexually-hungry adolescent matriculates under the wing of his albatross of a mother.

A DANCE TO THE MUSIC OF TIME: Second Movement. By Anthony Powell. THE VALLEY OF BONES. By Anthony Powell. Little, Brown. Respectively, $5.95 and $4.50. The author's cyclical consideration of contemporary Britain continues in these two titles, the first a collection housing the fourth, fifth, and sixth volumes; the second No. 7 of the series.

THE WOMAN IN THE DUNES. By Kobo Abé. Translated by E. Dale Saunders. Knopf. $4.95. The sandpit-fall of an unassuming schoolteacher is the stuff of this uncompromising commentary on the human situation.

THE GLOUCESTER BRANCH. By John Leggett. Harper & Row. $4.95. A Boston businessman emotionally divided between the big deal and discarded dreams provides the wherewithal for witty social comment.

CORRIDORS OF POWER. By C. P. Snow. Scribners. $5.95. The room-at-the-front philosophy of a Conservative Party backbencher forwards Sir Charles's preoccupation with the conscience of decision-makers.

HERZOG. By Saul Bellow. Viking. $5.75. By piecing together his crisis-prone life, Mr. Bellow's scholarly, tormented hero attempts to justify his existence.

THE DEFENSE. By Vladimir Nabokov. Putnam. $5. For chess and Nabokov enthusiasts, this early novel dramatizes the life of a champion-playing misfit as a series of miss-mates.

THE MAN WITH SEVEN NAMES. By Alves Redol. Translated by Linton Lomas Barrett. Knopf. $5.95. The catastrophe-ordained life of one of fortune's least-favored is the substance of the auspicious American debut of the founder of Portugal's poverty-concerned neo-realists.

THE ITALIAN GIRL. By Iris Murdoch. Viking. $4.50. The latest Murdoch entertainment focuses on the activities of an amorously active household headed by a pair of bungling brothers who finally get the picture.

THE EXACT AND VERY STRANGE TRUTH. By Ben Piazza. Farrar, Straus & Giroux. $4.95. A shining glimpse of the ever-changing sense of being during boyhood is afforded in this first novel by the gifted actor.

LITTLE BIG MAN. By Thomas Berger. Dial. $4.95. A literary high noon for the legend-engendering men who opened the West.

THE ERASERS. By Alain Robbe-Grillet. Translated by Richard Howard. Grove. $4.95. M. Robbe-Grillet's first novel—about the myopia of some crime-solving mythomaniacs—launched him as leader of France's *nouveau roman*.

NOTHING LIKE THE SUN. By Anthony Burgess. Norton. $3.95. A fictional treatment of the Bard that is an inspired cross-reference between Shakespeare the very mortal man and his immortal work.

SHORT FRIDAY. By Isaac Bashevis Singer. Farrar, Straus & Giroux. $4.95. A new collection by the great Yiddish storyteller-moralist, who makes an art of innocence.

GODS, DEMONS, AND OTHERS. By R. K. Narayan. Viking. $6.50. A heroic attempt to bring about empathy with Hindu India through this retelling of her ten-thousand-times-told epic tales.

THE ICE SAINTS. By Frank Tuohy. Scribners. $4.50. THE LAMP POST. By Martin Gregor-Dellin. Knopf. $4.95. The soul-erosion of people living on satellite-country soil is the similar subject of these two treatments of the human terrors of totalitarianism.

THE WIND'S WILL. By Gerald Warner Brace. Norton. $4.50. A beautiful charting of the emotional growth rate of a Maine schoolboy during the uneasy summer of his seventeenth year.

Personal History

LITTLE DID I KNOW: Recollections and Reflections. By Maurice Samuel. Knopf. $5.95. The deeply personal odyssey through alienation to affirmation of his Jewish identity is exultantly recalled by the renowned Zionist.

JAMES FORRESTAL. By Arnold A. Rogow. Macmillan. $6.95. Our first Secretary of Defense undergoes biographic analysis in this psychiatric approach to his personal compulsions and public accomplishments.

NORMAN THOMAS: A Biography. By Harry Fleischman. Norton. $6.50. A former campaign manager for Mr. Thomas faithfully follows his life-road from seminarian to "Mr. Socialist."

DIPLOMAT AMONG WARRIORS. By Robert Murphy. Doubleday. $6.95. An active and rewarding life remembered by a superior man and outstanding foreign service officer.

MY YEARS WITH GENERAL MOTORS. By Alfred P. Sloan, Jr. Doubleday. $7.95. The GM body may be by Fisher but its brains belong to men like the author, whose historic organizational contributions are here recorded.

ROAD TO NINEVEH: The Adventures and Excavations of Sir Austen Henry Layard. By Nora Benjamin Kubie. Doubleday. $5.95. A happy contrast between the youthful exuberance of the pioneer archeologist and the monuments to the gloried dead he so lovingly dug.

WHEN THE CHEERING STOPPED: The Last Years of Woodrow Wilson. By Gene Smith. Morrow. $5.95. This swiftly paced account of the sudden physical decline of one of America's strongest Chief Executives contributes to Wilsonian history and the present Presidential disability dialogue.

THE PAPERS OF JAMES MADISON. Vol. 3, 1781. Edited by William T. Hutchinson and William M. E. Rachal. Univ. of Chicago Press. $10. During the ten months covered here Yorktown was won and the apprenticeship of one of America's great statesmen began.

BECAUSE I WAS FLESH. By Edward Dahlberg. New Directions. $5. A Voltaire-like narrative energy charges this high-voltage autobiographical triumph of self-contempt.

THE KAISER. By Virginia Cowles. Harper & Row. $6.95. THE KAISER AND HIS COURT: The Diaries, Note Books and Letters of Admiral Georg Alexander von Müller, Chief of the Naval Cabinet, 1914-1918. Edited by Walter Görlitz. Translated by Mervyn Savill. Harcourt, Brace & World. $6.95. Illuminating perspectives on the character of Queen Victoria's disastrous grandson.

PEDRO MARTINEZ: A Mexican Peasant and His Family. By Oscar Lewis. Random House. $8.95. A myth-shattering playback of the tape-recorded lives of a Mexican village family neither personally nor socially asleep.

MY AUNT MAXINE: The Story of Maxine Elliott. By Diana Forbes-Robertson. Viking. $7.50. A four-star review by her niece of the legendary stage beauty, whose glamorous life was the best part she ever played.

KING EDWARD THE SEVENTH. By Philip Magnus. Dutton. $8.50. A royal treatment of the fun-king, who whiled away his sixty-year wait for the Crown gambling, womanizing, and gaining weight.

MUSSOLINI: A Study in Power. By Ivone Kirkpatrick. Hawthorn. $10. The one-time pillar of the British Foreign Office accom-

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plishes a definitive life of Il Duce from its heads-up beginnings to its up-ended finish.

THE AUTOBIOGRAPHY OF BENJAMIN FRANKLIN. Edited by Leonard W. Labaree, Ralph L. Ketcham, Helen C. Boatfield, and Helene H. Fineman. Yale Univ. Press. $12.50. Finally, an untinkered-with edition of his *Autobiography* as the Philadelphian originally penned it.

THE LAST FOUR LIVES OF ANNIE BESANT. By Arthur H. Nethercot. Chicago Univ. Press. $7.50. The second half of the cyclonic life of the supremely self-confident crusader Nehru called "a most magnificent lady."

MEMOIRS OF LADY OTTOLINE MORRELL: 1873-1915. Edited by Robert Gathorne-Hardy. Knopf. $6.95. Her guest lists included D. H. Lawrence, Virginia Woolf, Henry James, Nijinsky, etc., all resplendently recalled by the unique London salon-keeper.

DISCOVERY: The Autobiography of Vilhjalmur Stefansson. McGraw-Hill. $7.50. The zestful personal adventure story of the Arctic explorer whose home was the unknown.

THE DESERT KING: Ibn Saud and His Arabia. By David Howarth. McGraw-Hill. $6.50. An adroit evaluation of the Bedouins' Bismarck and patron saint of the American oil industry.

THE LIFE OF LENIN. By Louis Fischer. Harper. $10. Decades spent absorbing the Soviet experience eminently qualify the author to write what some consider the best biography extant of Russian Communism's only enduring hero.

EUROPEAN COMMUTER. By Willi Frischauer. Macmillan. $5.95. The energetic memoirs of the Viennese journalist who lived and loved throughout the Nazi era, later reported and disported during the postwar years.

THE DIARY OF ALICE JAMES. Edited by Leon Edel. Dodd, Mead. $5. This enlightening log of the pain-filled later life of Miss James assuredly must have excited the professional interests of her older brothers, writer Henry and psychologist William.

REMINISCENCES. By General of the Army Douglas MacArthur. McGraw-Hill. $6.95. The General's genuine belief in his undisputed greatness makes him the ideal historian of his heroic life.

CONGRESSMAN FROM MISSISSIPPI. By Frank F. Smith. Pantheon. $5.95. The legislative and personal record of an honorable if no longer Honorable public servant "fired" by his state's racist-mastered voters.

ONE MAN'S MONTANA. By John K. Hutchens. Lippincott. $4.95. A gentle, well-written return to the mountainous, memory-filled homeland Mr. Hutchens left thirty years ago.

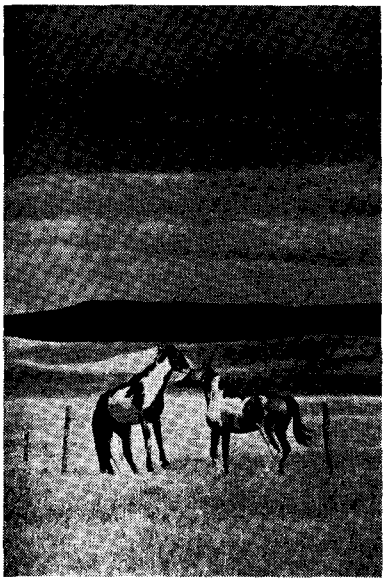
NOT UNDER OATH: Recollections and Reflections. By John Kieran. Houghton Miff-

Over the Back Fence: To most of us, our neighbors to the north remain somewhat of a mystery—an indeterminate mixture of Parliament buildings, vast timberlands, frozen tundras, Mounties and Nova Scotia salmon.

In *Canada* (Viking, $12.50) the fine camerawork of Peter Varley, an active Commonwealth photojournalist, and the perceptive introduction by Kildare Dobbs do much to clarify the image of "the biggest small nation in the world"—one surpassed in size only by the USSR and China, with 90 per cent of its population occupying a narrow band of settlements within 200 miles of the U.S. border.

This pluralistic society, divided by language and culture and an awesome geography encompassing seven time-zones between the forty-ninth parallel and the North Pole, provides a wealth of subject for both camera- and word-reporter. Varley's camera sensitively explores the landscape; Dobbs's pen explains the people and the myths that unite them. From ship's ribs to Shakespeare, pictures and text together bring a valuable dimension to Canada's national image.

—MARGARET R. WEISS.



Piebald horses, Alberta.

***Troilus and Cressida*, Stratford, Ontario.**

Adzing ship's ribs, Lunenburg, Nova Scotia.

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lin. $5. The warmly remembered whole life of a man of many parts.

DIARY 1928-1957. By Julian Green. Selected by Kurt Wolff. Translated by Anne Green. Harcourt, Brace & World. $6.50. The encounters of the American-born major French writer with Gide, Camus, Dali, *et al.* but principally with himself, are the facets of this journalistic gem.

MY AUTOBIOGRAPHY. By Charles Chaplin. Simon & Schuster. $6.95. Everything's here —the birth into unbelievable poverty, the baggy pants, the court battles, the Swiss banks—everything except humor from the comic master-turned-memoirist.

POET IN THE FORTRESS: The Story of Luis Muñoz Marín. By Thomas Aitken, Jr. NAL-World. $6.50. A sensitive appreciation of the statesman who created the Associated Free State of Puerto Rico.

THE JOURNALS OF DAVID E. LILIENTHAL. Vols. I and II. Harper & Row. $10 ea. In retrospect it is not too surprising that the powers of this energetic political administrator should have been connected so successfully with the TVA and AEC.

QUEEN OF THE PLAZA: A Biography of Adah Isaacs Menken. By Paul Lewis. Funk & Wagnalls. $4.95. A marvelous introduction to the notorious Civil War period actress who was the amatory Appomattox of an army of her own.

LIFE WITH PICASSO. By Françoise Gilot and Carlton Lake. McGraw-Hill. $6.95. A mother lode of Picasso research gold for future art historians and psychiatrists mined by an ex-mistress who never mistook the glitter for genius.

DIARY OF CHARLES FRANCIS ADAMS. Vol. I January 1820-June 1825. Vol. II July 1825-September 1829. $20 the set. Edited by Aïda DiPace Donald and David Donald. Harvard Univ. Press. A very human addition to the monumental edition of the Adams papers.

ELEANOR ROOSEVELT: A Friend's Memoir. By Joseph P. Lash. Doubleday. $4.95. The New York *Post* writer's affectionate remembrances of the First Lady whose generous spirit animated so many lives.

THAT WAS YVETTE. By Bettina Knapp and Myra Chipman. Holt, Rinehart & Winston. $5.95. Lautrec's orange-haired *diseuse* bounds off the poster in this personal history of the Norman peasant's invasion of the world of artistic acclaim.

Writers and Writing

MADAME DE STAEL ON POLITICS, LITERATURE, AND NATIONAL CHARACTER. Edited and translated by Morroe Berger. Doubleday. $5.50. The writings of the perceptive Frenchwoman who is credited with pioneering the study of comparative literature and immortalized for captivating Chateaubriand.

HOLD YOUR HOUR AND HAVE ANOTHER. By Brendan Behan. Little, Brown. $4.75. This gorgeous gab-bag was filled by *The Borstal Boy*'s Balzac when he eavesdropped on his fellow Dubliners from 1954-56.

THE SYMBOLIC MEANING: The Uncollected Version of *Studies in Classic American Literature,* by D. H. Lawrence. Edited by Armin Arnold. Viking $5. The interest here is how D. H. changed his tone and sometimes his opinion before he finally published his more "furious" *Studies* in 1923.

THE EARLIER LETTERS OF JOHN STUART MILL, 1812-1848. Edited by Francis E. Mineka. Vols. XII and XIII of the Collected Works of John Stuart Mill. Univ. of Toronto Press. Both $20. The incredibly versatile mail of the towering nineteenth-century mind.

THE LETTERS OF WYNDHAM LEWIS. Edited by W. K. Rose. New Directions. $8.50. As amazing as Mr. Lewis's historic contribution to the creative excitement of his time is the fact that anyone would write to such an acknowledged crab in the first place.

A MOVEABLE FEAST. By Ernest Hemingway. Scribners. $4.95. This is how it was when his special literary sun was about to rise, and this feast of Paris memories is delicious.

THE STORY OF A LIFE. By Konstantin Paustovsky. Translated by Joseph Barnes. Pantheon. $10. A masterful piece of personal recall by one of Russia's most respected intellectuals.

BOSIE: Lord Alfred Douglas, His Friends and Enemies. By Rupert Croft-Cooke. Bobbs-Merrill. $7.50. A convincing brief on behalf of the maligned poet-editor, who calmed down considerably after the Wilde episode.

THE LETTERS OF ALEXANDER PUSHKIN. Translated, with preface, introduction, and notes by J. Thomas Shaw. Indiana and Pennsylvania Univ. Press. 3 Vols. $45 the set. A significant contribution to our understanding of the artistic capabilities of the great Russian poet, whose work too often loses too much in the translation.

THE GILDED AGE: A Tale of Today. By Mark Twain and Charles Dudley Warner. Trident. $5.95. The character of "Colonel Sellers," a grown-up Tom Sawyer, rejuvenates this collaborative first novel by Twain.

RUPERT BROOKE: A Biography. By Christopher Hassall. Harcourt, Brace & World. $8.95. A bright light on the sun-drenched life of the vital young poet.

ISAAC BABEL: The Lonely Years, 1925-1939. By Isaac Babel. Translated by Andrew R. MacAndrew and Max Hayward. Edited by Nathalia Babel. Farrar, Straus. $6.75. The edited letters of the inspired storyteller leave unexplained why he subjected his art and safety to a rigid Soviet regime.

THE WORDS: The Autobiography of Jean-Paul Sartre. Translated by Bernard Frechtman. Braziller. $5. This look-back-in-apoplexy to his prodigy stage and environment indicates that the intellectual titan was practicing existentialism before he invented it.

LETTERS FROM BOHEMIA. By Ben Hecht. Doubleday. $4.50. Sherwood Anderson's egomania, Charlie MacArthur's antic-mania are only part of this gossip-with-gusto by the late writer-raconteur.

PREVIOUS CONVICTIONS. By Cyril Connolly. Harper & Row. $5.95. The varied interests of the stylish essayist range from saving wildlife to savoring Baudelaire.

VIVE MOI! By Sean O'Faolain. Little, Brown. $6.75. The Irish writer recalls how a Harvard graduate fellowship finally released the flow of his creative juices long bottled up in Cork.

A LITTLE LEARNING: An Autobiography. By Evelyn Waugh. Little, Brown. $5. The master satirist finds nothing to ridicule in his happy youth, now serenely recalled.

HENRY ADAMS: The Major Phase. By Ernest Samuels. Harvard Univ. Press. $10. The auspicious completion of the biographical bridge spanning the life of the lettered American.

THE COMMON PURSUIT: By F. R. Leavis. New York Univ. Press. $5. C.P.'s detractor F.R. defends his critical ways as the "valuable stimulus of disagreement."

BEGINNING AGAIN. By Leonard Woolf. Harcourt, Brace & World. $4.95. The third volume of the publisher's memoirs accents his devotion to the tragically afflicted Virginia Woolf, who was afraid to face up to her feelings of guilt.

THE TAVERN LAMPS ARE BURNING. Selected by Carl Carmer. McKay. $10. Rudyard Kipling, Edith Wharton, Henry James, and many celebrated more pay court to the Empire State in this multiple interpretation of New York assembled by her distinguished native-son historian.

Issues and Ideals

SELF-RENEWAL: The Individual and the Innovative Society. By John W. Gardner. Harper & Row. $3.50. A fresh look at the perpetual balancing act performed by the institutionalized individual trying to reconcile selfhood with brotherhood.

UNESCO: Assessment and Promise. By George N. Shuster. Council on Foreign Relations-Harper & Row. $2.95. Paperback $1.45. An urbane affirmation by the former Hunter College president of the twenty-year-old target for American political pot shots.

ABUNDANCE FOR WHAT? And Other Essays. By David Riesman. Doubleday. $6.50. Mr. Riesman explores every corner of our affluent society to find a way to avoid the penalties of plenty.

THE STATE OF THE UNIONS. By Paul Jacobs. Atheneum. $5. LABOR TODAY: The

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Triumphs and Failures of Unionism in the United States. By B. J. Widick. Houghton Mifflin. $3.75. THE DISENCHANTED UNIONIST. By Paul E. Sultan. Harper & Row. $5.95. A three-fold attempt to find an organizational answer to the modern unionist's plaint, "What I now need is a union to represent me at my own union."

SUICIDE OF A NATION? An Enquiry Into the State of Britain Today. Edited by Arthur Koestler. THE ACT OF CREATION. By Arthur Koestler. Both Macmillan. $4.95, $7.95, respectively. In the former, Mr. Koestler assembles several intellectual undertakers to bury Tory England; in the latter, he masterfully goes it alone with his anatomy of an idea.

SOCIALISM RE-EXAMINED. By Norman Thomas. Norton. $4. Socialism's active elder statesman reassesses his favorite subject in relation to its role in civil rights, automation, world rivalries, and revolution.

THE CRAFT OF INTELLIGENCE. By Allen Dulles. Harper & Row. $4.95. The retired CIA director gives a firsthand report and judgment on the history and purpose of our nothing-if-not intriguing cold war spy system.

THE NAKED SOCIETY. By Vance Packard. McKay. $5.95. THE PRIVACY INVADERS. By Myron Brenton. Coward-McCann. $4.95. The amount and kind of sophisticated snooping current in our society, uncovered in these two outraged reports, should "bug" everyone.

THE GREAT TREASURY RAID. By Philip M. Stern. Random House. $5.95. An empassioned plea for a revised Internal Revenue Code to end the legal loopholing of too many artful tax dodgers.

SOCIAL CHANGE AND PREJUDICE: Including Dynamics of Prejudice. By Bruno Bettelheim and Morris Janowitz. Free Press. $5.95. STRANGERS NEXT DOOR: Ethnic Relations in American Communities. By Robin M. Williams, Jr., *et al*. Prentice-Hall. $12. Two major breakthroughs in our understanding of the personal and structural forces operating in a mixed *milieu*.

THE CART AND THE HORSE. By Louis Kronenberger. Knopf. $4.95. A graceful exploration of the mess mass culture is making of America.

GIDEON'S TRUMPET. By Anthony Lewis. Random House. $4.95. A delineation of the Supreme Court decision guaranteeing the indigent-accused the right of legal counsel.

AFTER NORA SLAMMED THE DOOR—American Women in the 1960s: The Unfinished Revolution. By Eve Merriam. World. $4.95. That *A Doll's House* is not a home is still news to American males and society.

PROSPECTS FOR THE WEST. By J. William Fulbright. Harvard Univ. Press. $3.25. Old Myths and New Realities. By J. William Fulbright. Random House. $3.95. In these collected speeches the Senate Chairman of the Foreign Affairs Committee expands on his basic theory of the power of unthinkable foreign-policy thinking.

OVERTIME IN HEAVEN: Adventures in the Foreign Service. By Peter Lisagor and Marguerite Higgins. Doubleday. $4.95. A spirited attempt by the noted journalists to reveal the sunny side of foggy bottom.

TO BE EQUAL. By Whitney M. Young, Jr. McGraw-Hill. $5. A compelling appeal from the distinguished Negro leader for a "domestic Marshall Plan" to accelerate full and meaningful integration.

CENSORSHIP: The Search for the Obscene. By Morris L. Ernst and Alan Schwartz. Macmillan. $6. A lively legal defense of the printed offense with a pro and con look at some of our puritanical meddlers and hard-core peddlers.

THE URBAN COMPLEX: Human Values in Urban Life. By Robert C. Weaver. Doubleday. $4.95. The Housing and Home Agency Administrator surveys the massive city in-migration problem and blueprints a program to provide decent living for all.

THE TECHNOLOGICAL SOCIETY. By Jacques Ellul. Translated by John Wilkinson. Knopf. $10.95. A disturbing discussion of the perils to human values posed by ever-escalating technical progress.

Politics and the Presidency

THE CONGRESSMAN: His Work as He Sees It. By Charles L. Clapp. Brookings Institution. $6. A Senate Journal, 1943-1945. By Allen Drury. McGraw-Hill. $7.95. A double diagnosis of some of the reasons for the legislative inertia of the great deliberative body.

A TIME FOR ACTION: A Selection from the Speeches and Writings of Lyndon B. Johnson, 1953-64. Atheneum. $3.95. This campaign-timed collection is a valuable permanent record of the President's more liberal philosophy.

ORDER OF BATTLE: A Republican's Call to Reason. By Jacob K. Javits. Atheneum. $5.95. These fresh ideas expressed by New York's senior Senator on all matters of national concern might be just the tonic to revive the spirits of his Party.

CONGRESS: The Sapless Branch. By Joseph S. Clark. Harper & Row. $4.95. OBSTACLE COURSE ON CAPITOL HILL. By Robert Bendiner. McGraw-Hill. $4.95. A disheartening conclusion reached by both the Pennsylvania Senator and the former managing editor of the *Nation* that the "nays" now have it in both Houses.

WAR ON POVERTY. By Hubert H. Humphrey. McGraw-Hill. $4.95. The articulate Senator and ecstatic Vice President-elect suggests that in helping the less fortunate we will be enriching our own lives.

FOREIGN AND OTHER AFFAIRS: A View from the Radical Center. By John Paton Davies, Jr. Norton. $4. The always vocal victim of Senator Joseph McCarthy's State Department vendetta clarifies his position and criticizes the "moral militancy" of the federal government's foreign policy.

WHERE I STAND. By Senator Barry Goldwater. McGraw-Hill. $2.95. If there are many more who felt politically he should have stood in bed, still there are the Senator's 26,000,000 partisans, some of whom might like further articulation of his conservative stance.

THE STRANGE TACTICS OF EXTREMISM. By Harry and Bonaro Overstreet. Norton. $4.50. Having once alerted the American

(*Continued on page* 65)

"Admit, Mr. Holtzapple, our loan company is friendlier than any other loan company."

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A Holiday Package of Paintings in Print

By GEORGE HEARD HAMILTON,
professor of the history of art at Yale.

THERE are beautiful books this season, books for every purse and books for almost every taste and interest. And fortunately there are even, with one exception to be noted further on, fewer lavish picture books whose brightly illustrated pages are supported by slim and superficial texts.

An admirable example of the picture book whose illustrations are more extensive than its text, yet with a text entirely appropriate for its purpose, is *The Golden Age of Spanish Sculpture*, by Manuel Gómez Moreno, professor of art history at the University of Madrid (New York Graphic Society, $25). Spanish sculpture of the sixteenth and seventeenth centuries has never been as well known as contemporary Italian and even French examples. The masterpieces are less frequent and, in relation to the chronological development of Mannerist and Baroque art in Italy, a bit behind the times in the sense that two aspects of medieval style—the taste for polychrome wood carving and for the extreme emotional expressiveness of late Gothic art—lingered into the eighteenth century long after they had been abandoned elsewhere.

But these were historical and cultural conditions under which the Spanish sculptors created masterpieces of their own which deserve to be understood and which can now be studied in these magnificent photographs. The colored plates, superbly printed in Switzerland, are of particular interest because they prove how essential color was for the Spanish esthetic. Disparate as the terms might seem, it was only through total realism that the extremities of mystical experience could be visualized. Before such astonishingly intense figures as the prophets from Alonso Berruguete's San Benito altar at Valladolid, one understands how much El Greco's Spanish experience transformed his pragmatic Italian training. And there are other surprises that should oblige us all to look more closely at Spanish sculpture when we are next in Spain. Even Murillo may seem realistic rather than saccharine after one has seen Juan Martínez Montañés's similar interpretation of the Immaculate Conception in Seville.

Perhaps the proof of a good or at least an interesting book is that it does cause us to rethink our preconceptions and to revise them when necessary. The title of Hans Weigert's *Renaissance Sculpture* (Macmillan, $14.95) promises little more than another photographic survey preceded by a condensed statement of the principal stylistic and iconographic developments in European sculpture through the fifteenth century. The 224 black-and-white photographs are arranged, however, to tell a visual story that would have had to remain invisible in the text. By juxtaposing works widely separated in space but contemporary in time, and with similar subjects, unexpected relationships emerge. Although the great Italians are here, from Donatello to Michelangelo, the Renaissance is seen as less exclusively Italianate in the sense of a revival of classical form and expression. The classical elements constantly appear wherever the new currents of ideas reached beyond the Alps, but they did not always or easily oust the medieval tradition, especially that late Gothic humanism which already required broader, simpler, more naturalistic techniques for its expression. In this novel and refreshing context the figures on the many fifteenth-century wooden altarpieces in Central and Eastern Europe appear more technically and expressively adventurous than they are often credited with being.

A NEW and very handsome study of *Mannerism: The Painting and Style of the Late Renaissance*, by Jacques Bousquet (Braziller, $20), comes closer than most recent works to stating, even if it does not always solve, the riddles of sixteenth-century style. The author, who is also a literary historian and a former director of the French Ministry of Education, states his case in positive rather than negative terms. He sees Mannerism neither as exclusively anti-classical and decadent nor as confined merely to Italian and French art, but as an affair of many manners, all related to the search for a style appropriate to the new cultural conditions prevailing in different parts of Europe. If this is to cast the net so wide that the distinctive stylistic aspects which Bousquet identifies as peculiarly Mannerist – including "extreme clarity of contours" and "harsh metallic colors"—will not suit all Mannerist painters everywhere in sixteenth-century Europe, it nevertheless helps him to land some queer fish among the minor and long-neglected artists of Northern and Central Europe whose idiosyncratic contributions enlarge our conception of the intellectual complexity of the period. All in all, Bousquet's careful scrutiny of Mannerist methods and Mannerist themes makes for unusually interesting reading. Would that he might now turn his attention to Mannerist sculpture and architecture to complete the story.

In *The Drawings of Pontormo* (Harvard University Press, two volumes, $35) Janet Cox Rearick, who teaches at Hunter College, has attacked the Mannerist riddles with exhaustive and impeccable scholarship and a keen eye for nuances of style. Consequently, and by probing deeply into a limited area of Mannerist production, she has elucidated the origins and ambiguous progression of sixteenth-century Florentine style and expression with exceptional success. Because Jacopo Pontormo was the most sensitive of Michelangelo's Florentine admirers, his drawings require, and have here received, after long neglect, appropriate interpretation, especially in relation to his fluctuating attitude toward Michelangelo's painting. A particular virtue of this book is the balance Mrs. Rearick maintains between her general survey of Pontormo's drawings in relation to his paintings and the elucidation of many contacts between his work and that of his contemporaries in her always interesting catalogue. The result is a notable addition to Harvard's distinguished tradition of studies in the art of the Italian Renaissance.

THE Renaissance predominates in *100 European Drawings in the Metropolitan Museum of Art*, selected by Jacob Bean, the Museum's curator of drawings (distributed by the New York Graphic Society for the Metropolitan Museum, $12.50). The drawings are well (and sometimes even brilliantly) reproduced in offset, a process especially successful with chalk and wash drawings, where tone rather than line are the determining expressive and stylistic factors. Each reproduction is accompanied by complete descriptive notes that include the provenance, when known, and bibliography. These notes are models of their kind, accurate, historically informative, and unusually deft in calling attention to the visual characteristics of style. All that one can add, which Mr. Bean did not, is that the generous dimensions of the page permit the reproduction of twenty-five drawings in facsimile size. This volume replaces two albums of reproductions

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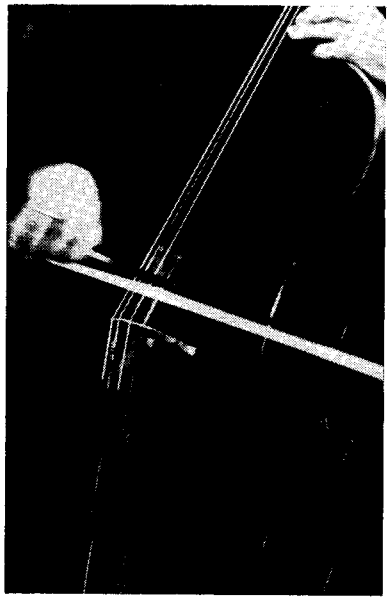
published by the Museum in 1942 and 1943. Since only thirty-four of these reappear in the present book, there are many new acquisitions to be seen, including no less than forty-six drawings acquired since 1943, among them the supremely beautiful Raphael purchased only this year. But amidst all the pleasures this book affords there is one minor irritation. Why is Seurat's noble *Portrait of Aman-Jean* so much more clearly reproduced on the dustjacket than in the book itself?

Another superior catalogue presents a different aspect of Renaissance art. Michael Levey's *The Later Italian Pictures in the Collection of Her Majesty the Queen* (Phaidon, $16.50), although the first to appear, is chronologically the second of two volumes on Italian painting in the continuing series devoted to the Royal collections. The most distinguished collector among the English sovereigns was Charles I; but the arrangement of the catalogue means that little which he acquired could be included in this volume, although note is taken of Caravaggio's *Death of the Virgin*, now in the Louvre, the finest *seicento* picture Charles owned. What the later Stuarts acquired, retained, or recovered after Cromwell's dispersal of Charles's collection amounts to a respectably representative survey of Baroque painting. The glory of the Royal collections, however, are the sequences of Venetian religious and allegorical paintings by Sebastiano Ricci and the topographical and imaginative views of Venice by Canaletto, pur-

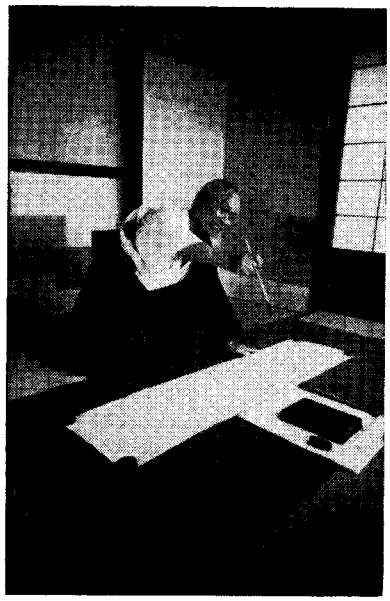
"To All Men of Good Will": Thoroughly in the spirit of the season and a message for all seasons, *Peace on Earth* (Odyssey, $5.95) merits its golden cloth binding, for it contains not only the late Pope John XXIII's encyclical *Pacem in Terris*, a tribute to the dignity of all men, but 150 photographs by members of the famed Magnum group. (Cartier-Bresson, Cornell Capa, Bruce Davidson, Ernst Haas, Erich Hartmann, among others). Matching the majestic words of the text with photographs of unusual sensitivity could not have been a simple assignment. But the effort has paid off in producing a book of wide appeal and lasting interest. —M.R.W.

France (René Burri).

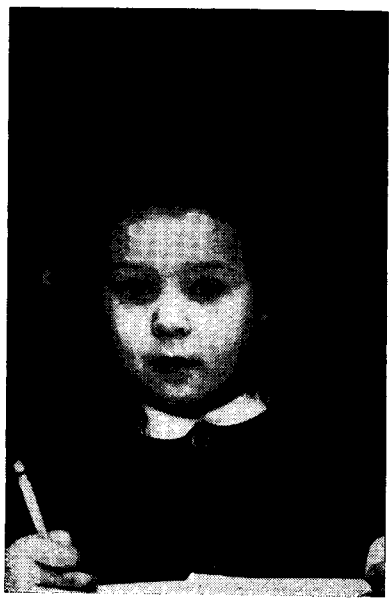


Switzerland (René Burri).

U.S.A. (Erich Hartmann).



Japan (Burt Glinn).



U.S.A. (Charles Harbutt).

Uganda (Charles Harbutt).

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chased by George III from that evasive dilettante Consul Joseph Smith in the 1760s. While these are not unknown to scholars, they have never before been published with such a wealth of pertinent information. In his annotations Mr. Levey, who is assistant keeper at the National Gallery in London, provides an abundance of documentary and stylistic information, so that the book is more than a catalogue. It can be read not only as a history of Italian painting in the seventeenth and eighteenth centuries, but, with the extensive introduction on the history of the Royal collections, as an account of a crucial chapter in European connoisseurship, specifically in terms of the English passion for things Italian after the Grand Tour had become an essential part of a gentleman's education.

French Painting from Le Nain to Fragonard (World, $29.50), by Jacques Thuillier and Albert Châtelet, is the second of three volumes on French painting in the Skira series "Painting-Color-History," following the same authors' first volume on the period between Fouquet and Poussin. The 106 color reproductions are in the familiar Skira tradition—perhaps a bit hard, and becoming brighter and more metallic as they grow smaller, but often entirely sympathetic to the original. Beyond that, the choice of unfamiliar, obscure, and unpublished paintings reveals the variety and individuality of French painting at a time when it often seems to have been obscured by the profundity of Poussin and the decorative dexterity of Le Brun.

Poussin was discussed in the earlier volume, so M. Thuillier commences his account with the brothers Le Nain and a handsome plate of the *Peasant Family* now in the Louvre. There follow painters who all too often are little known as colorists, when they are known at all. Even Philippe de Champaigne, Bourdon, Laurent de la Hyre, and Le Sueuer, who have never been neglected, gain added dimension when seen in color. The great Le Brun receives the sympathetic treatment that is a necessity now that the recent exhibition of his work in Paris and Versailles has disclosed the truly personal quality of his art. And there are many others, especially the painters of the Academy toward the end of the century—Houasse, Charles de la Fosse, Jouvenet, and Mignard—whose achievements require reconsideration. The eighteenth century holds fewer surprises, although one can always enjoy the exquisite grey and silver tones of Oudry's *White Duck*, the inexhaustible tonal nuances of Chardin, and the discovery of what a fine painter Greuze was even when painting "bad" pictures.

The text that accompanies the plates is admirably objective, factual, and detailed. Indeed, it is so sound and enlightening, especially in relation to the minor painters of these two centuries, that one may regret that the authors have been allowed the luxury only of plates in full color. Had there been a section of black-and-white illustrations, including a sampling of the engravings to which reference must be made when the original paintings have been lost or destroyed, the book would have been incomparably useful as an authoritative introduction to two centuries of spectacular achievement. As it is, the student must repair to the bibliography, where the presence of so many volumes now long out of date or out of print leads him to hope that Messieurs Thuillier and Châtelet will continue their studies of French painting on another occasion. One cautionary note: the purchaser should remove the dustjacket and preserve it inside the covers, for it carries a dazzlingly beautiful detail of Fragonard's *Abbé de Saint-Non in Spanish Costume*, which is reproduced only in full and at a reduced scale in the book itself.

The story of British art is told by William Gaunt in his *Concise History of English Painting* (Praeger, $7.50.) The virtue of this series of "concise" histories lies not so much in their conciseness, which sometimes leaves the authors scarcely time to pause and consider, as in their abundant illustrations. These are freshly chosen and in general clearly reproduced, especially the soft and usually quite accurate color plates. Because English painting is largely ignored in this country it is good to have a handy account of it; but Mr. Gaunt's survey, judicious enough in its observations on individual artists, is oddly proportioned. Almost half the book is devoted to painting after 1800, and nearly another quarter to the eighteenth century itself. This means that earlier periods, however vexed the problems of attribution and foreign influence, receive short shrift, although the discoveries of recent scholarship and the fascinating surviving works by Tudor and Stuart painters persuade us that more space could well have been allowed them. Nor can the brilliance of medieval wall painting and illuminations, to say nothing of the remaining examples of early Renaissance glass painting (which are not mentioned), be adequately discussed in six short pages. On the other hand, Mr. Gaunt's generosity to the Pre-Raphaelites and the Victorian *genre* painters shows them at their best, and for once the Camden Town Group of 1911 holds its own with comparable developments elsewhere, *e.g.*, the work of Maurice Prendergast in this country around 1900. Had Mr. Gaunt been writing exclusively for an American audience he might also have included a Sickert and a Matthew Smith in color, since they are perhaps the most difficult of all modern English artists for us to comprehend in black and white.

Comparably agreeable color is found in the same publisher's World of Art series, in which John Beckwith's *Early Medieval Art* has just appeared (Praeger, $7.50). This survey of European art, which includes rare surviving examples of architecture, ranges in scope from the coronation of Charlemagne as Holy Roman Emperor in 800 to the last great Romanesque sculptures, such as the tympanum at Vezelay (1125-1135). Mr. Beckwith divides his study into three chronological and geographical groups. In "The Revival of the Imperial Tradition" he examines the Carolingian Renaissance under Charlemagne and his immediate successors through the ninth century; in "The Consolidation of the Imperial Tradition" he discusses the work of the separate Ottonian schools of the tenth century, and in the final chapter, "Diffusion and Development," he traces the emergence of the truly monumental style which we now know as Romanesque. The two earlier chapters can be recommended as engrossing accounts of matters that have long been the province of advanced scholarship but have rarely reached the public. The illustrations accompanying Mr. Beckwith's text are clear and small, like the objects themselves—the ivory carvings, manuscript illuminations, and metalwork produced by artist-monks working for the peripatetic imperial court. Through no fault of his, Mr. Beckwith has more difficulty controlling the huge amount of Romanesque art, so that his last chapter is little more than a breathless list of names and dates. One great merit remains to be mentioned, however: by concentrating his attention on works of art created for the earlier Holy Roman Emperors, the author has shifted the focus of our attention away from Europe west of the Rhine and forced us to consider the splendid wealth and variety of the work produced for the imperial rulers whose residences gradually became fixed in the great medieval cities of the Rhineland.

THE art of Italian antiquity toward which Charlemagne and his successors so often looked is the subject of George M. A. Hanfmann's *Roman Art: A Modern Survey of the Art of Imperial Rome* (New York Graphic Society, $15). The author, professor of fine arts and curator of classical art at Harvard, has refreshingly few illusions about the quality of the material that has been his lifelong professional concern. Roman art was, he reminds us, anonymous and thus largely impersonal, irreligious and hence immune to the expressive depths of other traditions. It was "truly creative . . . in the fields in which there was an authentically Roman concern—public architecture, statues, and reliefs celebrating the achievements of the state." Such an

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esthetic would seem designed to repel rather than to attract the individual observer of whatever period; but after pointing to the functional variety of Roman imperial architecture, both in plan and in structure, Professor Hanfmann shows us how to distinguish the masterpieces of Roman public and private sculpture and painting, whether it be the wonderfully sensitive late Republican bronze portrait in Cleveland or the exquisite marble head, with traces of color, that may represent Augustus's wife Livia. The black-and-white plates are followed by fifty-two in color, with lengthier discussions of Roman wall painting and mosaic. The notices accompanying the plates not only contain necessary information on the individual buildings and objects, but in sum constitute a synoptic and sophisticated history of Rome and its imperial art.

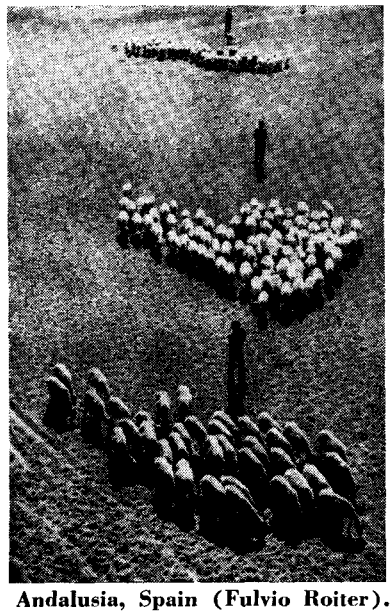
The impressionist techniques of later Roman wall painting lead one to wonder what has happened this year to the Impressionists themselves. There is still room for new studies, especially for *catalogues raisonnés* of the work of such major masters as Monet and Renoir. But, out of a period that once accounted for so large a proportion of sumptuous books on modern painting, we have this year only the slim volume of Daniel Halévy's reminiscences, *My Friend Degas* (Wesleyan University Press, $6), sensitively translated and edited by Mina Curtiss, whose introduction recounts her own friendship with the charming, elderly Halévy. The author met Degas when he himself was sixteen and the painter was fifty-four and already half blind. The few years of their intimate acquaintance were interrupted by Degas's dismaying anti-Dreyfusism, but it was renewed at the very end of the painter's life. Halévy's memoirs tell us less about Degas as a painter (he was by then condemned to increasing inactivity) than about the man whose "difficult" personality had a much warmer aspect for his close friends. This little book deserves to be read and remembered for such glimpses of the artist's sensibility as a remark about Beethoven, whom he disliked: "When I hear a theme of Beethoven's I feel as though I were walking alone in a forest filled with all my troubles. Play us something else."

Degas's exact contemporary, the American painter Whistler, who could be described as an impressionist of mood and tone rather than of light and color, is the subject of a new study by the English critic Denys Sutton, which he calls *Nocturne* (Lippincott, $7.95). As the subtitle indicates, this treats of "the art of James McNeill Whistler," and indeed Mr. Sutton is so concerned with describing and evaluating Whistler's art against the contemporary cultural situations in London and Paris that he largely ignores

A Common Idiom: *The Wonders of Europe,* by the editors of *Réalités* (Putnam, $20 to Jan. 1, $25 thereafter), can serve as either introductory or refresher course for appreciating why the world's smallest continent became the most influential culturally and artistically. Here, amid a panorama of natural beauty, noble cities, magnificent cathedrals and palaces and unsurpassed art treasures, is "earth made fertile by the ashes of history." And, perhaps the greatest wonder of all, despite the wars which punctuate that history "the continent has ever been the venue of a dialogue between peoples different enough to exchange views, yet related closely enough to be able to meet and communicate in a common idiom." It is easy to agree from the visual clues given that there are features common to the whole continent—both the tangible embodied in the landscapes and architecture, and the intangible that have imbued the European with "a sense of quality which no quantity could satisfy, and a sense of the work truly achieved, the inner failure of which no outward success could veil."

—M.R.W.

Procession at Esposende, Portugal (E. Boubat).



Andalusia, Spain (Fulvio Roiter).

Mykonos, Greece (D. Seymour, Magnum).

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the outrageous behavior and wit of that complex and fascinating man. But perhaps the best stories have been told too many times by now, so that it is well to concentrate more on Whistler's artistic achievements. Mr. Sutton is sympathetic to Whistler's intentions and perceptive in his examination of the actual works, especially the much-neglected productions of the later years. Unfortunately, he is so ill-served by the grimy reproductions that the reader will have to check his observations against the originals whenever possible. However, if it leads only to that, this short but serious study will have served a purpose.

Degas's most gifted disciple, Toulouse-Lautrec, is the subject of a large volume enticingly titled *Lautrec by Lautrec* (Viking, $30), leading one to hope that the authors, Philippe Huisman and Mme. M. G. Dortu (a legatee of Maurice Joyant, Lautrec's lifelong friend and confidant), would have discovered a new way of presenting the artist through his own words as well as his art. But this book, lavishly illustrated in color and black-and-white, with many unpublished photographs of Lautrec and his companions in informal—often very informal—postures and costumes, is essentially only another ramble around Montmartre. Upon the chronological framework of Lautrec's brief life the authors hang the tired old anecdotes about the music-hall performers and the *maisons closes*, although to their credit they do not dwell on his physical disabilities or his untimely and fatal illness. The ghastly snapshot of him a few days before his death is heartrending enough. And they do trouble, as others have not, to describe his great personal charm. The examples of Lautrec's works are faithfully reproduced, and, until Joyant's volumes are reprinted, offer a comprehensive introduction to his art. One would do well, however, to pay close attention to the captions. In two instances a drawing has been confused with a lithograph and vice versa.

One reason for the momentary eclipse of the Impressionists (one would not want to lose sight of them altogether) may be the growing interest in Post-Impressionist art of the more symbolist sort. In this regard, one of the most important recent artistic events was the opening last year of the Munch Museum in Oslo, containing the mass of paintings, prints, and unfinished studies that Edvard Munch bequeathed to his native city in 1944. The contents of Johan H. Langaard and Reidar Revold's *Edvard Munch: Masterpieces from the Artist's Collection in the Munch Museum in Oslo* (McGraw-Hill, $23.50) suggest that almost twenty years was too long to wait to see these paintings, especially since the bulk of the collection, except for the prints, consists of work done after Munch returned permanently to Norway in 1908. His work until his breakdown in 1907 is well known, but that of the final thirty-six years of his life, a period more than twice as long as that in which his early masterpieces were created, has remained virtually unknown and unstudied. Of the sixty-two works here reproduced in color, twenty-five date from 1908 and after, a more generous selection than we have usually seen before. Whether they are as good as the productions of the 1890s may not be entirely a matter of personal taste. Certainly they were often of high quality, both technically and expressively, even if Munch no longer skirted the brink of personal despair. Perhaps it would be correct to state that if we had only these to go by, Munch would appear as good as and even better than other Expressionists painting during and after World War I—more fluent than Kirchner, let us say, and a far more subtle colorist. The authors' biographical and stylistic survey concludes with important selections from Munch's own statements about his famous *Frieze of Life*.

The Anglo-American sculptor Jacob Epstein was born in New York and did not leave America until he was twenty-two. What kind of sculptor he might have become had he remained here is tantalizingly suggested by the admiration Thomas Eakins expressed for his work when Epstein called upon the painter in Philadelphia. But it was Paris and the conflicting claims of Rodin's realism and the varieties of academic, archaic stylizations made fashionable by Bourdelle that determined Epstein's career. Rodin's example encouraged his taste for modeling and the retention in the final bronze of the effects of broadly manipulated clay. The taste for archaism first appeared in the curiously compressed and contorted figures for the British Medical Association building in the Strand in 1907-08, which was also the first of the occasions when Epstein's work provoked a public and critical uproar. Epstein never settled for the varieties of abstraction that Brancusi and Arp pursued, to their ultimate advantage; he was possibly at his best in the neo-primitive carvings of the Oscar Wilde tomb (1912), the two *Ledas* of 1913, and the remarkable bronze *Rock Drill* of that year, which included an actual mechanical drill. These works brought him briefly into contact with Wyndham Lewis and the Vortex Group, the liveliest episode in British art before the first world war. For the next forty years Epstein occasionally interrupted his portraiture to carve a monumental figure of Christ or Adam, whose aggressive sexuality never failed to outrage the British public and increase his popularity as a portraitist. That Epstein's style came perilously close to a manner, even to an updated Mannerism, is proved by the arid *Social Consciousness* in Philadelphia and the other heroic bronzes of his last years, which are still little known in America. The task of reconsidering his work has been made easier by Richard Buckle's monograph, *Jacob Epstein, Sculptor* (World, $25). In 667 photographs Mr. Buckle traces Epstein's career, commenting upon the occasions of the principal commissions and identifying the sitters for the innumerable portraits (many, one may be surprised to discover, are of cabaret entertainers or anonymous young girls who arrived unannounced to pose). Yet, from this sculptural abundance what will the future winnow? The (to us) unresolved pretensions of the monumental religious works, or the grace and tenderness of a small child's head in bronze?

Mr. Buckle has supplied the visual alternatives but little more. And his *catalogue raisonné* is a sketchy affair, with few dimensions, and no indication of the whereabouts of the bronzes. Although these were multiple castings, it would be helpful to know where the principal examples are.

Similar problems of definition and evaluation are raised by the work of Francis Bacon, the British painter who is now, one hopes, at the midpoint of a remarkable career. As Sir John Rothenstein, director emeritus of the Tate Gallery in London, writes in his introduction to *Francis Bacon* (Viking, $25), these "terrible dehumanized figures . . . make an assault on our nervous system so overwhelming that they are impossible to forget." How Bacon came to do this cannot easily be traced, given the artist's destruction of much of his earliest work and the fact that he was entirely self-taught. Certainly Picasso was a passing influence, and one suspects a shrewd study of the greater English masters, among them Reynolds, of all people, for there is something in Bacon's bravura handling of paint that recalls the fluency and finesse of the Grand Style at its best. Bacon's content, of course, is wholly of our times, expressing man's total existential incapacities, physical as well as emotional, and executed from a technical position which he himself has so well described: "What one requires is intelligence and awareness just to the edge, and beyond that to trust to instinct and to chance." Ronald Alley's exem-

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plary catalogue is confined to the historical documentation of each painting. It will be up to the reader of this handsome volume to decide for himself whether Bacon is only a past master of fashionable ambiguity or a painter in the great English tradition of the fantastic, of Fuseli and Blake, who has opened a new window on the wasteland of contemporary frustration and fear.

Sir Herbert Read's *Concise History of Modern Sculpture* (Praeger, $7.50) has many of the virtues of his history of modern painting published in the same series five years ago. Here are the same abundant illustrations, with many superb color plates that make modern sculpture look excellent indeed, and a similarly concise and skilful recapitulation of the principal sculptural events from Cubism to Surrealism. Sir Herbert is enlightening on artists whose work is susceptible to his particular brand of personal, somewhat psychoanalytical, criticism, such as Henry Moore and Giacometti, but he seems to have grown impatient with purely formal problems and with the current frenetic search for novelty. Before the overwhelming diversity and inventiveness of immediately contemporary art Sir Herbert recoils, and laments that "virtually everything, one must say, has been lost that characterized the art of sculpture in the past." Certainly he is right in thinking that much of the new sculpture is too impersonal, too obviously concocted for the dealer's showroom and the public museum, and that in abandoning their definitions many sculptors have lost sight of the work of art as an object of contemplation. But lest this seem too bleak a position for one who has for many years so warmly and generously sponsored the modern movement and proclaimed its right to freedom of expression, Sir Herbert lets John Ruskin have the last word in a remarkable quotation beginning: "The worst characters of modern art result from its constant appeal to our desire of change, and pathetic excitement." Perhaps that is as good a position as any from which to look to the new sculptures we shall have to face in the new year.

The function and utility of the outsized, overpriced de-luxe art book, however lavishly illustrated, are called in question by the presence of two mammoth examples of this curious genre. Both Valerio Mariani's *Michelangelo the Painter* (Milan, Arti Grafiche Ricordi, distributed in U.S. by Meldona Publications, Palisades, N.J., $110) and Francisco Javier Sánchez Cantón's *Goya* (Reynal, $100) are not only expensive but awkward to hold, weighing no less than ten and eleven pounds respectively, and difficult to read, given the unusual height and width of the printed page. What, then, in return for the effort of handling and reading them, do they offer

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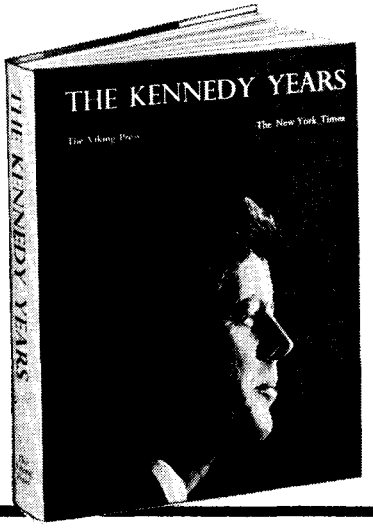

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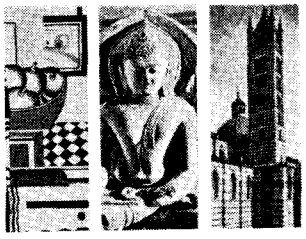
one? Of the *Michelangelo the Painter* it must be said at once, very little. Although the colored plates do reproduce the *Doni Tondo* and the Sistine Ceiling in many details, the colors are by turn crude and murky, as if the plates had been reworked for the engraver. Admittedly there are exceptional difficulties in photographing a work so inaccessible as the Ceiling, but the results communicate almost nothing of its essential pictorial character, the quality of fresco painting, even when presented in detail. Moreover the plates commence with the two disputed paintings now in London, the *Manchester Madonna* and the *Deposition*, which are here restored to Michelangelo with only a curt dismissal of previous scholarly opinion and no stylistic analysis other than the author's unsupported assertions that he believes them to be by the master. In this matter the public is badly served, especially since there is no bibliography, and the author seems aware of De Tolnay's exhaustive studies only through the latter's brief article in the *Italian Encyclopedia*. Since he also spurns the immense and profitable iconological studies of the last quarter-century with the remark that, "it is not very useful to discuss the various hypotheses as to the cultural content of the Sistine vault," he must rest his case on the most elementary formal analyses. Nor has he been served by a translator who apparently commands neither Italian nor English (else he would not confuse the reader with "table" for *tavolo*).

Sánchez Cantón's *Goya* is quite another matter. The dimensions of the book were necessary in order that the famous "Black Paintings" in the Prado could be reproduced in color on a scale permitting facsimile details. The result, it is fair to say, must be seen to be believed. At last these extraordinary and inexplicable paintings with which Goya covered the walls of two rooms in his house, the Quinta del Sordo, when he was past seventy-five, can be known for what they are: certainly the most deeply introspective of all his work, and of incomparable technical invention. Even as the iconography assimilates the madness of Bosch and prepares for the frustrations of Edvard Munch, so Goya's brush sums up late Rembrandt and Velásquez, yet at the same time seems to foretell Manet, Rouault, and Franz Kline. The author, who is director of the Prado, introduces the volume with a survey of Goya's art, illustrated with small color plates that include a welcome selection of the tapestry cartoons. The associate director, Professor Xavier de Salas, supplies an appendix with much new information about the fate of the house and the history of the paintings after Goya's death. Although the authors acknowledge that the book went to press too late for them to take account of the conclusions of the Swedish scholar Folke Nordström, whose important *Goya, Saturn and Melancholy* was published in 1962, the texts may be read with profit, while the large reproductions may revolutionize—and that is not too strong a verb—the conception of Goya for all who have not seen the "Black Paintings" in the Prado.

Three new editions of unusual interest must be noted. Louis Legrand Noble's *Life and Works of Thomas Cole*, first published in 1853, reappears in the John Harvard Library of important documents of American culture (Harvard University Press, $7.50), edited by Dr. Elliot S. Vesell. Noble's biography of the principal painter of the Hudson River School is a double document of American Romanticism, a romantic account of our first great Romantic landscape painter, and it is good to have it back in print. The Harvard Press has also reissued Langdon Warner's *Japanese Sculpture of the Tempyo Period* ($17.50), originally published in 1959, in a convenient one-volume edition. Now that we want to know more about Far Eastern art it is good to have this masterly study without the cumbersome portfolio of plates. Jakob Rosenberg's *Rembrandt, Life and Work* also returns in a one-volume edition with corrections and additions to the notes (Phaidon, $8.50). This work, first published in 1948, has long been a classic interpretation of the great Dutch artist. Anyone who has studied with Dr. Rosenberg, now professor emeritus of fine arts at Harvard, or has heard of his subtlety and discrimination as an interpreter of Renaissance art, will want to peruse this, especially the last chapter on Rembrandt's style and technique, a brilliant introduction to the problems and delights of connoisseurship.



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MEASURE FOR MEASURE

Each of the words below needs, for completion, a unit of measure, whether it be of length, area, weight, capacity, or time. George B. Leonard of San Diego, California, requests that you supply the missing measure in order to achieve the word whose definition appears in Column Two. Answers on page 88.

1. p _ _ _ _ ers	pliers
2. bo _ _ _ _	member of Russian aristocracy
3. _ _ _ ent	biting
4. s _ _ _ _ s	looks with amusement
5. col _ _ _ _ _ _	associate
6. _ _ _ _ ty	puzzling
7. s _ _ _ _ d	dedicated
8. _ _ _ _ _ z	common mineral
9. _ _ _ _ o	piebald pony
10. _ _ _ _ ie	follower
11. peri _ _ _ _ _	outer boundary
12. s _ _ _ _ le	spot
13. j _ _ _ _ _	shake
14. im _ _ _ _ _	appropriate
15. de _ _ _ ate	explode

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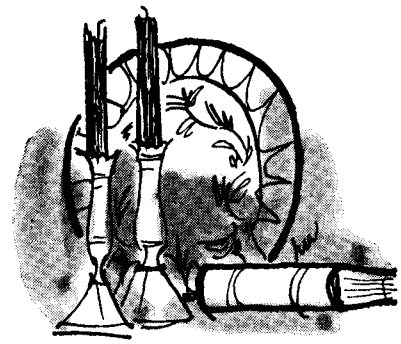
Love in Lotus Blossom Time



The Golden Casket: Chinese Novellas of Two Millennia, *translated by Christopher Levenson from Wolfgang Bauer's and Herbert Franke's German versions of the original Chinese (Harcourt, Brace & World. 391 pp. $7.50), reveals the predominance of the love theme in at least one branch of Chinese literature. C. T. Hsia, wrote "A History of Modern Chinese Literature, 1917-1957."*

By C. T. HSIA

SOMEWHERE in *Love in the Western World* Denis de Rougemont appends a footnote to the effect that "the Chinese have married young, unions being arranged by the parents, and for them the problem of love does not arise." One is rather surprised that the eminent anatomist of Western passion should have been content to echo popular sociology without apparently even making a cursory examination of the Chinese tales and plays available in translation. Had he done so, he would have discovered that the problem of love has been very much alive among the Chinese despite their traditional submission to a family-arranged marriage. Indeed, the results would be equally fascinating if a Sinologist in possession of de Rougemont's psychological acumen were to make a study of the love theme in Chinese literature seen in connection with its religious and ethical ideals.

The Golden Casket provides ample new proof of the predominance of the love theme in at least one branch of Chinese literature. It is a collection of novellas, or tales composed in the classical style, originally published in German in 1959 and now painstakingly retranslated into English by Christopher Levenson. Several earlier translators, it is true, have already introduced the Chinese novella to the Western reader, but they have confined their choice mainly to the T'ang tales and to a Ch'ing collection by P'u Sung-ling, known in the West as *Strange Stories from a Chinese Studio.* The present volumes include the standard T'ang tales and two interesting items by P'u, but in addition it contains many excellent novellas by pre-T'ang, Sung, and Ming authors so that it easily stands out as the most comprehensive anthology of its kind now available in English. It is unfortunate that, in translating from Wolfgang Bauer's German text of the T'ang and Sung tales, Mr. Levenson has retained its inaccuracies, particularly noticeable in such a marred tale as "The Whore with a Pure Heart." But the other German translator, Herbert Franke, shows an almost flawless command of classical Chinese; his pioneering translation of the Ming tales especially, comprising over 100 pages in the English text, fills an important gap in our knowledge of Chinese fiction.

Not all the tales in *The Golden Casket* deal with lovers, of course. The first tells of a retainer-assassin determined to avenge the murder of his lord, and the third recounts a hero's foredoomed attempt to kill a powerful king out of his friendship for the prince of a weaker state. These two assassins of the Warring States period, Yü Jang and Ching K'o, are nevertheless not unlike passionate Western lovers in that they would gladly lay down their lives to repay a debt of love. Yü Jang makes a significant comparison in justifying his decision to turn avenger: "A man will die for one who understands him, as a woman will make herself beautiful for one who delights in her."

In the many love tales that follow, the woman who has tasted love's fulfilment does not merely make herself beautiful for her lover; she is just as ready as the retainer-assassin to sacrifice her life if she feels she can no longer honorably serve or survive her chosen love. To her, it is a matter for eternal gratitude to be understood and loved, to be cherished for her own sake rather than for her beauty or talent alone. To live on in deprivation or ignominy after having been so fortunate in love is surely a fate far worse than death. But on the other hand, if her assurance of love's fulfilment turns out to be a temporary illusion, as so often happens in these tales, then she, too, wastes away in sheer agony and often dies as a result. Two such wronged girls, in the tales "Golden Oriole" and "The Forsaken Mistress," are among the most haunting heroines in all T'ang literature.

Though the present anthology contains a few Ming tales about a devoted husband who, in his powerlessness to rescue his wife from the clutches of a brigand or warlord chooses to die with her, the Chinese bachelor seldom rises to such heights of self-sacrifice. As a product of Confucian education, he may under extraordinary circumstances die for his emperor, his parents, or a particularly dear friend, but he will risk far less for his mistress. He is invariably overwhelmed with gratitude when first tasting in her arms the delights of love, and if circumstances are propitious for their union they will immediately get married. But more often the man is not in a position to contemplate marriage, and in time his sense of gratitude will be deadened by the routine of physical love. And since his mistress suffers from the social disadvantage of either being a courtesan or having recklessly compromised herself, he can easily find excuses to leave her.

In a sense, the perfidious lover behaves as he does because at bottom he prefers the sober world of clearly defined human relationships to the dark world of passion, however blissful. In a type of novella well represented in the present anthology, a fox-spirit or flower fairy seeks out a lonely scholar and makes love to him. Sometimes these spirits, especially the ghosts of maidens untimely dead, are depicted as malevolent; more often they are supernatural only in their unearthly beauty and infinite capacity for tender sensuality. But the scholar so favored sooner or later takes his good fortune for granted, and is consumed with the desire to find out the identity of his mistress. Upon sensing his mistrustful curiosity, the spirit departs and leaves him to his remorse. What we have here is not unlike the situation depicted in the myth of Cupid and Psyche except that the male and female roles are reversed. To the Chinese imagination love appears in the guise of a female visitant of supreme loveliness, while the human soul, though yearning for her ministration, cannot long abide in her realm without being made restive. With all his often conscious defiance of Confucian morality, the storyteller can only imagine the wished-for union of soul and love as a youthful dream, as a brief spell of enchantment now irrevocably broken. It is surely not an accident that in the Chinese belletristic tradition the supreme metaphor for sexual fulfilment has always been a certain king's dream encounter with a goddess, atop the Witch Mountain, which is forever wrapped in mist.

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An Art Schooled in Adversity

Introduction to Modern Polish Literature: An Anthology of Fiction and Poetry, *edited by Adam Gillon and Ludwik Krzyzanowski (Twayne. 480 pp. $6.95), brings to English-speaking readers an awareness of the contemporary Polish imagination. Robert L. Stilwell teaches English at Ohio State University.*

By ROBERT L. STILWELL

DURING the twentieth century, perhaps more markedly than ever before, there has been a quickening of what Joseph Conrad once termed "the sharp, tough roots of Polish literature." Stories, novels, plays, and poems, many of them of outstanding quality, have been produced in modern Poland decade after decade; national sorrows and catastrophes appear to have enriched, rather than sapped, the country's literary energies. The design of this anthology is to cut a wide swath through Polish fiction and poetry of the last sixty or seventy years and to make the results available—in some cases for the first time—to English-speaking audiences.

Included are twenty-two stories, thirteen novel excerpts, and approximately 100 poems, in translations by a gamut of more or less serviceable hands. The fiction ranges from the lyricism of Stefan Zeromski to the sinewy naturalism of Marek Hlasko, from the old-fashioned solidity of Henryk Sienkiewicz and Maria Dabrowska to the surrealism of Witold Gombrowicz. Probably none of the stories or novel fragments balances out to a masterpiece; in fact, several of them are rather anemic. But at their strongest they are stamped with genuine humanity and with a sure feeling for artistic care and fitness.

Viewed totally, the poetry displayed here is far less impressive than the fiction. Partly because of translation obstacles, but not solely for that reason, much of it seems thin, flat, embarrassingly trite. Some of it, to be blunt, is perfectly dreadful. The epigrams of Maria Pawlikowska, for instance, are about as prettified as a Chopin salon piece; and the following bit of bathos perpetrated by Stanislaw Balinski and his translator surely belongs in the next edition of *The Stuffed Owl*:

> Who weeps? In a strange hotel room
> nearby,
> Some girl is sobbing, wild with grief.
> In vain
> She tries to check her tears, herself
> constrain,
> For on that self-same morn had
> reached her there
> A telegram. O unappeasable despair!
> Her love was dead—shot! O unending
> pain!

Nevertheless, there are a number of authentically fine poems here. "Haycocks" and "Evening Song," by Jan Kasprowicz, most of "The Plains," by Tadeusz Rozewicz, "Poem About Crows" and "Of August," by Konstanty Galczynski, and "Campo di Fiori," by Czeslaw Milosz, approach excellence; and a longer list could be recited. Watch the imagistic precision in these lines from "Do You Remember?" by Kazimiera Illakowicz:

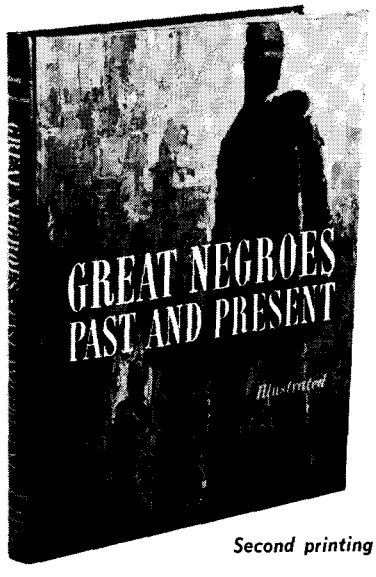
> The birch tree drooping white above
> the marshy road,
> The rows of stunted pine trees,
> Bent so low by winter's snow
> That even spring could never lift
> them up,
> Pools of blackish water near each
> cottage.

The anthology capable of satisfying everybody has yet to be assembled, so I might as well register a few of my reservations about the editing of this one. First, its title and general format are redolent of a textbook grittiness that will doubtless turn away many readers who otherwise would be deeply interested. (One almost expects to discover "Study and Discussion" questions at the end of each section.) This grittiness prevails especially throughout the editors' fourteen-page introductory essay, which attempts to lay out the whole history of Polish literature and culture back to the Middle Ages. Nor do the headnotes to individual writers always make exact sense.

A sample: of the Nobel laureate Wladyslaw Reymont, who died in 1925, we are told that his first two novels "have established him as a storyteller with a great future."

CONCERNING the selection of materials, there are disappointments of both omission and commission. I should have liked to see at least one story by Kazimierz Tetmajer or Jaroslaw Iwaszkiewicz; and I should have wished for a much broader representation from the curiously dislocated fictional world of Bruno Schulz, who more and more strikes me as one of the minor masters of twentieth-century European literature. To get this broader representation, the somewhat vacuous allegories by Boleslaw Prus, Maria Konopnicka, and Zofia Nalkowska might have been sacrificed. Also, it seems little short of incredible that no space could be found for a single example of the modern Polish drama—for such a play as Stanislaw Przybyszewski's *Snow* or Stefan Zeromski's *The Quail Fled from Me*. On the other hand, the editors have perhaps included too many bleeding chunks from novels.

Despite these objections, however, this is a volume to be welcomed. Its editorial apparatus, although shaky, will suffice; its contents, for most purposes, are reasonably comprehensive. To work one's way through it, and through Maria Kuncewicz's 1962 anthology, *The Modern Polish Mind*, means to possess a knowledge in depth of the Polish imagination in our time; and such a knowledge is decidedly good to have.



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The Gift to Give

Continued from page 55

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WORLD TRAVEL - CALENDAR - PHOTO ISSUE

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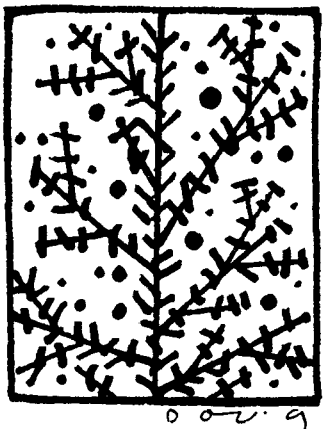

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He yearns to join the school club, buy personal books, clothing, go out for a soda with the other boys. But his parents are too poor to give him pocket money. And so Tommy wanders off by himself and dreams that someday he will have the money to do what his non-Indian schoolmates do.

if you love children

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Houghton Mifflin. $4. The Washington *Post* economics reporter irreverently stumps for American business becoming a branch of a national planning tree planted where he can walk to work.

ECONOMIC GROWTH IN THE WEST: Comparative Experience in Europe and North America. By Angus Maddison. Twentieth Century Fund. $4.50. A readable, well-researched study of open-society economies in which, compared to Western Europe, we come off as fiscal fuddy-duddies.

The Muses

RODIN. By Albert E. Elsen. Doubleday. $8.50. MEDARDO ROSSI. By Margaret Scolari Barr. Doubleday. $5. Conceived by the Museum of Modern Art to complement their exhibitions, these two biographies will continue to serve as excellent guides to the life and works of these sculptors.

ISADORA DUNCAN: Her Life, Her Art, Her Legacy. By Walter Terry. Dodd, Mead. $4. An evaluation of the fabled performer who could have danced all day and night had Eros not kept step with Terpsichore.

FROM DOGPATCH TO SLOBBOVIA. By Al Capp. Beacon Press. $3.50. The serious philosphy underlying his inventive Yokum hokum is discussed by the consistently creative Mr. Capp.

BERNARD BERENSON, SUNSET AND TWILIGHT: From the Diaries of 1947-1958. A Helen and Kurt Wolff Book. Harcourt, Brace & World. $8.75. THE SELECTED LETTERS OF BERNARD BERENSON. Edited by A. K. McComb. Houghton Mifflin. $5. In these last-years journals and correspondence the self-designated interpreter of the muses almost realizes his wish to "become a work of art" himself.

THE ART AND THOUGHT OF MICHELANGELO. By Charles de Tolnay. Pantheon. $7.95. Europe's acknowledged dean of Michelangelo study uses the work of the artist to forward an assessment of his values.

THE LIFE OF THE DRAMA. By Eric Bentley. Atheneum. $5.95. THE THEATRE IN REVOLT. By Robert Brustein. Atlantic-Little, Brown. $7.50. These two theatrically wise men joyfully wipe away the tears of those who decry the dying art of dramatic criticism.

Poetry

SELECTED POEMS OF CONRAD AIKEN. Meridian. $1.95.

PERSON TO PERSON. By John Ciardi. Rutgers Univ. Press. $3.50.

THE JOURNAL OF JOHN CARDAN. By J. V. Cunningham. Allan Swallow. $2.50.

THE QUARRY: New Poems. By Richard Eberhart. Oxford. $4.75.

A CIRCLE OF STONE. By Miller Williams. Louisiana State Univ. Press. $3.50.

THE BOURGEOIS POET. By Karl Shapiro. Random House. $4.

John F. Kennedy

MR. KENNEDY AND THE NEGROES. By Harry Golden. World. $4.95. A salute by the South Carolina humorist to the Civil Rights commitment made by the late President.

THE BURDEN AND THE GLORY. By John F. Kennedy. Harper & Row. $4.95. Edited by Allan Nevins, these speeches become a part of an enduring American dialogue.

WARREN COMMISSION REPORT. Government Printing Office. $3.25. The exhaustive account of the assassination, presented to President Johnson and the world.

THE KENNEDY YEARS. Viking. $16.50. The essence of JFK as captured by camera and *New York Times* coverage.

A NATION OF IMMIGRANTS. By John F. Kennedy. Harper & Row. $2.95. The late President's political and philosophic concept of an open-arms immigration policy.

—PATRICIA BUNKER.

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CHRISTMAS RECORDS FOR THE YOUNG—1964

FOR REASONS best known to the manufacturers, this year's production of children's records is smaller than for some years past. It is true, of course, that the accumulation of the past offers a wide variety of material to choose from. Also the abundant production in the general musical categories contains much that will be rewarding for young listeners.

Outstanding in this respect is a new recording of Humperdinck's *Hänsel and Gretel*. (Angel BL 3648). This is, of course, an all-time favorite because it combines a story that is appealing for children as well as grownups, with music that has immediate melodic attraction as well as lasting artistic qualities. Of especial interest in the new version conducted by André Cluytens is the playing of the Vienna Philharmonic Orchestra and the singing of the Vienna Boys' Chorus in support of such fine artists as Irmgard Seefried as Hänsel, Anneliese Rothenberger as Gretel, and Walter Berry as Peter, the children's father. This version is sung in the original German, but the complete text of the English translation is included in the brochure.

Another newer favorite of young people is the English "nanny" Mary Poppins, whose adventures have recently been made into a film featuring Julie Andrews. Either for children who have seen the picture and fallen in love with it, or for those who have not yet had the opportunity, the soundtrack contained on a Vista disc (Vista BV 4026) will be a welcome experience. It would be more recommendable if the songs had come closer to the level of imagination Walt Disney and his staff have shown in their treatment of the story, for it is quite contrived, in a popular song vein. But Julie Andrews is a fine entertainer, and the devotees of Mary Poppins will find her thoroughly enjoyable.

The present interest in civil rights has prompted the production of *The Glory of the Negro*, written and narrated by the writer and poet Langston Hughes. Appropriate songs of the periods discussed are interspersed with the narrative, which reproduces the voices of such people as Ralph Bunche and Mary McLeod Bethune. As with all Folkways Records, a brochure is included (Folkways FC 7752).

One of the real pioneers in the literature of children's stories is Thornton Burgess, celebrated for Mother West Wind and many other memorable tales. Burgess recently attained his ninetieth

Christmas and Other Festivals

A Christmas Carol Charles Dickens	Read by Lionel Barrymore	MGM CH 112
A Merry Christmas to You	David Rose and His Orchestra	MGM E 3469
Children Sing the Seder	Temple B'ani Abraham of Essex County School Choir Dr. Joachim Prinz, Narrator Vivienne K. Bender, director	Tikva T 82
The Little Drummer Boy	A Christmas Festival by The Harry Simeone Chorale	20 Cent Fox TFM 3100
The Joy of Christmas	Leonard Bernstein Mormon Tabernacle Choir	Columbia KL 5899 MS 6499
Many Moods of Christmas	Robert Shaw Chorale RCA Victor Symphony Orchestra and Organ-arrangements by Robert Russell Bennett	RCA Victor mono LM 2684 stereo LSC 2684
Wonderful Songs of Christmas	Harry Simeone Chorale	Mercury SR 60820 MG 20820
Children Sing on Hanukah	Temple B'nai Abraham of Essex County School Choir Dr. Joachim Prinz, narrator Vivienne K. Bender, director	Tikva T 88
The Best of Shirley Temple		20th Cent. Fox TFM 3102

Folk Music

Rhythms of Childhood	Ella Jenkins quitar, banjo, baritone ukulele, harmonica and drum accompaniment	Folkways FC 7653
Songs of the Cowboy	Peter LaFarge	Folkways FA 2533
Songs and Rhythms from Near and Far	Ella Jenkins with Shirley Hersh, Ted Johnson, Shemshen, Zeevi and Cliff Stewart	Folkways FC 7655
Do Re Mi Kids Hootenany	Produced by Tom Glazer	Kapp KL 1366
Frere Jacques-Alouette Favorite French Songs for Children	Martine Havet and the Fleurdelis Singers	Kapp KL 1249
Folk Heroes	The Wellingtons and Guest	Disneyland DQ 1247
Sing and Dance with the Rhythm and Songs of Israel	Jack and Harriet Golden	Tikva T 53
Martha Schlamme Sings Jewish Folk Songs	Tanya Gould - pianist Moshe Buchholz - flutist	Tikva T 7
Israeli Dances	Vocal Solos by Tova Ronni and the Tikva Ensemble Book of dance instructions included	Tikva T 24
Judy Collins #3		Elektra EKO 243 EKS 7243
Judy Collins in Concert	Chuck Israels bass, cello Steve Marshall guitar and banjo	Elektra EKO 280 EKS 7280
Peter, Paul and Mary in Concert		Warner 1555
Harry Belafonte	Ballads Blue and Boasters	Vic LPM 2953 LSP 2953
Joan Baez / 5		Vanguard VR 9160
Limeliters	Leave it to the Limeliters	Vic LPM 2906 LSP 2906
Fiddler on the Roof	Zero Mostel and cast of the Broadway production based on stories by Sholem Aleichem	RCA Victor LOC 1093 LSO 1093

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For Younger Children

Galloping on My Dinosaur	Larry Thor Accompaniment by Al Hendrickson	Columbia Harmony IT L9548
Snoopy Cat Adventures of Marian Anderson's Cat Snoopy	Songs and Stories written by Frida Sarsen Bucky Narrated and Sung by Marian Anderson	Folkways FC 7770
Tales of Mother Goose Vol. III	Nursery rhymes with Stories on How They Originated	Disneyland DQ 1247
Treasury of Nursery Rhymes	Sung and Read by Christopher Casson accompanied by Harp and Recorder	Spoken Arts VI 857 VII 885
Picture Book Parade	Beloved Stories in Words and Music	Weston Woods* pbp 109

Music With and Without Comment

Leonard Bernstein Conducts for Young People New York Philharmonic Orchestra	Strauss: Till Eulenspiegel's Merry Pranks Debussy: Afternoon of a faun Copland: El Salon Mexico Tchaikovsky: Six dances from the Nutcracker Suite	Columbia MS 6441 ML 5841
Andre Previn Conducts St. Louis Symphony Orchestra	Aaron Copland: The Red Pony Benjamin Britten: Sinfonia da Requiem	Columbia MS 6583 ML 5983
Hansel and Gretel by Engelbert Humperdinck	Vienna Philharmonic Orchestra and Vienna Boys Choir with Irmgard Seefried and Anneliese Rothenberger Conducted by Andre Cluytens	Angel BI 3648
A Young People's Introduction to Beethoven Brahms Chopin Liszt Mendelssohn Mozart Schubert Tchaikovsky	Written by Joseph Machlis Narrated by Norman Rose	Wonderland 1466 Wonderland 1483 Wonderland 1480 Wonderland 1479 Wonderland 1481 Wonderland 1477 Wonderland 1482 Wonderland 1478
Music of Romance Rhythms of Spain Dances of the World Portrait of the Waltz Mysteries of the Night Music of Reflection Music of Imagination	Melodies of the Masters Melodies of the Masters Melodies of the Masters Melodies of the Masters Melodies of the Masters Melodies of the Masters Melodies of the Masters	Capitol SA 8563 Capitol SA 8564 Capitol SA 8565 Capitol SA 8566 Capitol SA 8567 Capitol SA 8568 Capitol SA 8569
More Major Classics for Minors	Whittemore and Lowe	RCA CAL 1050

Stories With or Without Music

The Man Without a Country Edward Everett Hale	Edward G. Robinson	Caedmon TC 1178
Mother West Wind's Thornton Burgess	Read by the author on his 90th Birthday	Pathways of Sound POS 1035
Treasury of Hans Christian Andersen Fairy Tales	Read by Eve Warkins and Christopher Casson	Spoken Arts Vol. I-VII 871, 872, 873, 874 875, 876, 877
Gulliver's Travels	Read by Denis Johnston	Spoken Arts SA 856
Selections from Edgar Allan Poe	Read by Basil Rathbone	Caedmon TC 1028
Episodes from Huckleberry Finn and other stories of Mark Twain	Read by Brandon deWilde and Walter Brennan	Caedmon TC 1027
Kipling's Jungle Book Toomai of the Elephants	Read by Boris Karloff	Caedmon TC 1196
How Fear Came	Read by Boris Karloff	Caedmon TC 1100
Kipling's Just So Stories	Read by Boris Karloff	Caedmon TC 1139
Fable of India	Told by Zia Mohyeddin Music by Deben Bhattacharya	Caedmon TC 1168
Stories of Sherlock Holmes The Adventure of the Speckled Band The Final Problem	Read by Basil Rathbone	Caedmon TC 1172
Poems for Children Carl Sandburg	Read by the author	Caedmon TC 1124
Rootabaga Stories	Written and read by Carl Sandburg	Caedmon TC 1159
A. A. Milne's Winnie the Pooh	Read by Maurice Evans	Pathways of Sound POS 1032
More Winnie-the-Pooh	Read by Maurice Evans	Pathways of Sound POS 1034
I Met a Man	As written and read by the author John Ciardi	Pathways of Sound POS 1031

birthday and was invited to celebrate the occasion by recording two of his delightful stories. They may be found on the Pathways of Sound disc, *Mother West Wind's Thornton Burgess Reads to You* (Pathway of Sound 1035).

This year's production of children's records includes a customary number by people celebrated in other fields. Among them is Marian Anderson, whose record devoted to the adventures of her cat, Snappy, arouse high expectations (Folkways FC 7770). Miss Anderson is always a pleasure to hear and she is charming in telling and singing about her cat. Unfortunately, the stories and music composed by Frida Sarsen-Bucky are not worthy of her great talent.

We have often mentioned that many records in the adult record library can be enjoyed by children and young adults. Conversely, *Leonard Bernstein Conducts for Young People* is suitable for the entire family. There is no commentary on the record, but the jacket has a very readable statement on the pieces played (*Leonard Bernstein Conducts for Young People*—Columbia ML 5841; MS 1441). Another recent disc for family enjoyment is Aaron Copland's *The Red Pony* and Benjamin Britten's *Sinfonia da Requiem*. This is a first recording of Britten's piece and it is the first recording of André Previn as a conductor of symphonic music (Columbia ML 5983; MS 6583).

A comment by a seven-year-old on a version of *Peter and the Wolf* issued by Walt Disney points out that children can be discriminating at an early age. This boy, who, like most children, enjoys Walt Disney called his grandmother to ask why she had given him that silly *Peter and the Wolf*, when she knew he had a good one (*Peter and the Wolf* and *The Sorcerer's Apprentice;* Disneyland ST 3926).

The series of records put out last year by Wonderland on *A Young People's Introduction to the Masters* and Capitol's series, *Melodies of the Masters*, contain selections that young people can enjoy and that will help develop musical discrimination. Again, for the more sophisticated youngsters who do not like abridged versions of the classics we call attention to the Victrola label of RCA Victor. It has reissued albums with Pierre Monteux and Charles Munch conducting first-rank orchestras, at attractive prices (mono $2.50; stereo $3).

Many of the popular favorites in the field of folk music have new and interesting recordings. Harry Belafonte's latest is *Ballads, Blues, and Boasters* (Vic LPM 2953 LSP 2953). Joan Baez has issued a record entitled *Joan Baez 5* (Vanguard VRS 9160).

Peter, Paul and Mary call their new record *Peter, Paul and Mary in Concert* (Warner 1555). Judy Collins issued both

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Let's Visit Fairy Tale Land	Told by Fiora Jamieson with old songs sung by Fiora Jamieson	Decca VL7 3720
Great Moments with Mr. Lincoln	Voice of Lincoln - Royal Dano Narrator - Paul Frees Packed with illustrated book	Vista BV 3981
Mary Poppins	Walt Disney presents the original cast Julie Andrews, Dick Van Dyke, Ed Wynn, etc.	Vista BV 4026

Jazz

Jazz Impressions of Japan	The Dave Brubeck Quartet	Columbia CL 2212, CS 9012
Brandenburg Gate Revisited	The Dave Brubeck Quartet	CL 1963, CS 8763
Time Changes	The Dave Brubeck Quartet	CL 2127, CS 8927
The Sheriff	The Modern Jazz Quartet	Atlantic SD 1414
Impressions of Cleopatra	Paul Horn	Columbia CL 2050 CS 8850
The Cat	Jimmy Smith	Verve V/V6 8587
Mondo Cane #2	Kai Winding	Verve V/V6 8573
Getz-Gilberto	Stan Getz	Verve V/V6 8545
Reflections	Stan Getz	V/V6 8554
Warm Wave	Cal Tjader	Verve V/V6 8585
Latin Fever	Herbie Mann	Atlantic SD/1422
Pink Panther	Henry Mancini	RCA Victor LPM/LSP 2795
Take Ten	Paul Desmond	RCA Victor LPM/LSP 2569

Informational

You can be a Magician (12 page book enclosed)	Bruce Elliott	Cosmo M 29
The Glory of Negro History	Written and narrated by Langston Hughes	Folkways FC 7653
Space Songs	Lyrics and Text by Hy Zaret	Motivation Records 0312
Energy and Motion Songs	Music by Lou Singer	Motivation Records 0314
Weather Songs	Rendered by Tom Glazer and Dottie Evans	Motivation Records 0322
Activity and Experiment Sons	Lyrics and Text by Hy Zaret Music by Lou Singer Rendered by Dorothy Collins and Adam-Tony Mottola Orchestra	Motivation Records 0316
Nature Songs	Lyrics and Text by Hy Zaret	Motivation Records 0318
More Nature Songs	Music by Lou Singer Rendered by Marais and Miranda Orchestration by Joseph Marais	Motivation Records 0320
Where Did You Come From	Told by Art Linkletter	Twentieth Century Fox TFM 31057
A Child's Introduction to Sex	Dr. Milton I. Levine and Melba Rae	Wonderland 1459
Instruments of the Orchestra	With Commentary by Yehudi Menuhin For use in Elementary and Secondary Music Education	Capitol HBZ 21002

Judy Collins in Concert and *Judy Collins 3* (Elektra EKO 280 EKS 7280 and Electra EKO 243 EKS 7243). The Limeliters have a new disc entitled *Leave it to the Limeliters* (Vic LPM 2906 LSP 2906). Tikva has issued an attractive collection of Jewish Folk Songs with Martha Schlamme, giving her customary high-quality performance (Tikva T 7).

Among the folk records is a collection on *Folk Heroes*. These are sung by the Wellingtons with guest stars. The record is encased in a full-color book with words and pictures. But it is rather startling to find Jesse James presented as a type of Robin Hood (Folk Heroes Disneyland ST 3921).

In the field of Jazz the Dave Brubeck Quartet has issued several discs. *Jazz Impressions of Japan* are Brubeck originals, beautifully done (Columbia CL 2212 CS 9012). *Brandenburg Gate Revisited* contains old Brubeck originals in a new setting with Quartet and Orchestra (Columbia CI 1963 CS 8763). *Time Changes* is the latest Brubeck adventure in time. The first in this series, *Time Out*, attracted nationwide acclaim. *Time Changes* also includes a creative piece composed by Brubeck (*Time Changes*, Columbia CL 2127 CS 8927).

Perhaps the second most popular Jazz Quartet is the Modern Jazz Quartet. Their disc entitled *The Sheriff* has original compositions, two of which are Latin-derived, one by Villa-Lobos (Atlantic SD/1414).

Paul Horn, one of the best jazz flutists, offers in *Impressions of Cleopatra*, a creative jazz version of that movie's score (Columbia CL 2050 CS 8850). Jimmy Smith, a great jazz organist, is joined by a full brass orchestra in alternately driving and muted jazz tracks (*The Cat*, Verve V/V6-8587). Kai Winding in *Mondo Cane #2* produced one of the weirdest and most beautiful of sounds using, among other instruments, four trombones, five electric guitars, and an electric piano (Verve V/V6-8573).

Stan Getz, the tenor sax player, continues his success with more of Latin-flavored items by which he gained his fame (Getz-Gilberto Verve V/V6-8545). *Reflections* is Getz in a relaxed setting (Verve V/V6 8554).

Henry Mancini has a sparkling score of twelve originals, especially written for the picture *The Pink Panther* (*The Pink Panther*, RCA/Victor LPM/LSP 2795).

In *Take Ten*, Paul Desmond, a great alto sax player who is also Dave Brubeck's saxophonist, plays eight songs including three originals. He is supported by guitar, bass, and drums (*Take Ten*, RCA/Victor LPM/LSP 2569).

—Adele Franklin, Director,
All-Day Neighborhood Schools.
New York City Board of Education.

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Recommended Recordings

To simplify the Christmas search, RECORDINGS presents herewith a compilation of classical recordings reviewed favorably in these pages since last Christmas. Within each of the three major categories (orchestral, chamber and instrumental, and vocal), collections with miscellaneous content follow the listing by composers. All items are available in both mono and stereo unless otherwise indicated. Asterisks indicate reissues. Especially recommended items are indicated by †.

Orchestral

Bach: *Brandenburg Concertos,* complete. Kurt Redel cond. Pro Arte Chamber Orch., Munich; with soloists (Musical Heritage Society, 2 discs).

†**Bach:** *Suite No. 2 in B minor;* Mozart: *Concerto in D,* K. 314; Gluck: *Orfeo—Dance of the Blessed Spirits.* Claude Monteux, flute, with Pierre Monteux cond. London Symphony Orch. (London).

†**Barber:** *Piano Concerto.* John Browning, piano; Schuman: *A Song of Orpheus.* Leonard Rose, cello; both with George Szell cond. the Cleveland Orchestra (Columbia).

Bartók: *Concerto for Orchestra.* Dorati cond. London Symphony Orch. (Mercury).

Bartók: *Viola Concerto;* Gyula David: *Viola Concerto.* Pal Lukács, viola; with Ferencsik cond. Hungarian State Orch. (Deutsche Grammophon).

†**Bartók:** *Music for Strings, Percussion and Celesta;* Hindemith: *Concert Music for Brass and Strings.* Leonard Bernstein cond. New York Philharmonic (Columbia).

Beethoven: *Piano Concerto No. 4; Sonata No.* 9. Gina Bachauer, piano; Skrowaczewski cond. London Symphony Orch. in Concerto (Mercury).

†**Beethoven:** *Emperor Concerto.* Artur Rubinstein, with Leinsdorf & Boston Symphony Orch. (RCA Victor).

Beethoven: *Triple Concerto.* Jaime Laredo, violin; Leslie Parnas, cello; Rudolf Serkin, piano; Alexander Schneider cond. Marlboro Festival Orch. (Columbia).

Beethoven: Overtures *Coriolanus* & *Leonore No. 2;* Wagner: *Meistersinger Prelude;* Brahms: *Academic Festival Overture.* Bruno Walter cond. (Columbia).

Beethoven: *Symphony No. 4; Leonore Overture No. 2.* Wilhelm Furtwängler cond. Berlin Philharmonic Orch. (DGG, mono only).

†**Berg:** *Violin Concerto; Chamber Concerto.* Christian Ferras, violin; Pierre Barbizet, piano; Georges Prêtre cond. (Angel).

***Berg:** *Three Pieces, Op. 6;* Webern: *Six Pieces. Op. 6;* Stravinsky: *Agon.* Hans Rosbaud cond. Südwestdeutsches Orch. (Westminster, mono only).

Bloch: *Violin Concerto.* Yehudi Menuhin, with Paul Kletzki cond. Philharmonic Orch. (Angel).

Boccherini: *Sinfonia Concertante with Guitar, in C; Sinfonia in D minor ("La Casa del Diavolo").* Umberto Cattini cond. Angelicum Orch. (Decca).

***Brahms:** *Violin Concerto.* Heifetz, Reiner, & Chicago Symphony Orch. (RCA Victor).

†**Britten:** *Sinfonia da Requiem;* Copland: *The Red Pony Suite.* André Previn cond. St. Louis Symphony Orch. (Columbia).

Bruckner: *Symphony No. 7;* Wagner: *Lohengrin, Prelude to Act I; A Siegfried Idyll.* Bruno Walter cond. (Columbia, 2 discs).

Chausson: *Poème;* Ravel: *Tzigane;* Saint-Saëns: *Introduction and Rondo Capriccioso.* Zino Francescatti, violin; Bernstein cond. New York Philharmonic (Columbia).

Chávez: *Piano Concerto.* Eugene List, piano; Chávez cond. Vienna State Opera Orch. (Westminster).

***Creston:** *Symphonies Nos. 2 & 3.* Howard Mitchell cond. National Symphony Orch. (Westminster, mono only).

†**Debussy:** *Images pour orchestre;* Fragments from *Le Martyre de Saint Sébastien.* Pierre Monteux cond. London Symphony Orch. (Philips).

***Debussy:** Nocturnes. Monteux cond. Boston Symphony, with women's chorus; Stravinsky: *Firebird Suite.* Monteux cond. Paris Conservatoire Orch. (Victrola).

Lex van Delden: *Trio per orchestra d'archi.* Paul Hupperts cond. Netherlands Chamber Orch. (Donemus).

Dvorák: *Overture Cycle,* (Nature, Life and Love), *Opp. 91-93; Slavonic Rhapsody No. 2.* László Somogyi cond. Vienna State Opera Orch. (Westminster).

Fauré: *Pelléas et Mélisande Suite;* Ravel: *Valses nobles et sentimentales;* Berlioz: Excerpts from *La Damnation de Faust.* Charles Munch cond. Philadelphia Orch. (Columbia).

Franck: *Les Djinns* (with Aldo Ciccolini, piano); *Les Eolides; Le Chasseur maudit; Rédemption.* André Cluytens cond. Belgian National Orch. (Angel).

Ginastera: *Piano Concerto; Piano Sonata.* Hilde Somer; Ernst Märzendorfer cond. Concerto (Desto).

†**Glazounov:** *Violin Concerto.* Heifetz; Hendl cond.; *Mozart: *Sinfonia Concertante,* K. 364. Heifetz & Primrose; Izler Solomon cond. (RCA Victor).

Glazounov: *Raymonda,* (complete ballet). Y. Svetlanov cond. Bolshoi Theater Orch. (MK, 3 discs, mono only).

†**Handel:** *Water Music,* complete. Rafael Kubelik cond. Berlin Philharmonic (DGG).

Haydn: *2 Concertos for Cello.* Milos Sadlo, with Alois Klima cond. Czech Philharmonic (Artia).

***Haydn:** *Symphonies 43 & 50.* Mogens Wöldike cond. Danish Radio Orch. (Haydn Society, mono only).

Haydn: *Symphonies Nos. 44-49.* Antonio Janigro cond. Zagreb Radio Orch. (Vanguard).

Haydn: *Symphonies Nos. 89 & 90.* Somogyi cond. Vienna Symphony Orch. (Westminster).

Haydn: *Symphonies Nos. 95 & 101.* Fritz Reiner cond. (RCA Victor).

Haydn: 31 symphonies, most of them little-known, plus a handful of overtures and partitas. Max Goberman cond. Vienna State Opera Orch. (Library of Recorded Masterpieces, 15 discs, each packaged with scores).

Hovhannes: *Symphony No. 4;* Giannini: *Symphony No. 3.* A. Clyde Roller cond. Eastman Symphonic Wind Ensemble (Mercury).

Imbrie: *Violin Concerto;* Effinger: *Little Symphony No. 1.* Carroll Glenn, violin, in the Concerto; Zoltan Rozsnyai cond. (Columbia).

Janácek: *Sinfonietta; Preludes to Katya Kabanová, The Makropoulos Affair, Jenufa & From the House of the Dead.* Charles Mackerras cond. Pro Arte Orch. (Vanguard).

Martinu: *Parables;* Kabelac: *The Mystery of Time.* Ančerl cond. Czech Philharmonic (Supraphon, mono only).

Martinu: *Piano Concerto No. 3.* Paleniček, with Ančerl cond.; *Violin Concerto.* Bel cik, with Neumann cond. (Artia).

Mozart: *Concerto No. 20 in D minor;* Haydn: *Variations in F minor.* Rubinstein, piano; Wallenstein cond. concerto (RCA Victor).

Mozart: *Piano Concertos Nos. 16 in D & 23 in A.* Geza Anda, pianist-conductor (DGG).

Mozart: *Violin Concertos Nos. 1 in B-flat & 5 in A.* Isaac Stern, with George Szell cond. (Columbia).

†**Mozart:** *Divertimento in D,* K. 131; *Symphony No. 33.* Szell & the Cleveland Orchestra (Epic).

Mozart: *Posthorn Serenade,* K. 320, & *Serenata Notturna,* K. 239. Victor Desarzens cond. Lausanne Chamber Orch. (Westminster).

Mozart: *Symphonies Nos. 33 & 39.* István Kertész cond. Vienna Philharmonic (London).

Mozart: *Symphonies Nos. 35, 36, 38-41.* Bruno Walter cond. (Columbia, 3 discs).

Mozart: *Jupiter Symphony (No. 41);* Beethoven: *Symphony No. 5.* Szell & the Cleveland Orchestra (Epic).

Paganini: *Concerto No. 5,* etc. Franco Gulli, violin; Luciando Rosada cond. Angelicum Orch. (Decca).

Prokofiev: *Classical Symphony; Love for Three Oranges & Lt. Kijé Suites.* Eugene Ormandy cond. Philadelphia Orchestra (Columbia).

Prokofiev: *Romeo and Juliet,* (selections from the ballet). Efrem Kurtz cond. Philharmonia Orch. (Angel).

***Prokofiev:** *Symphony No. 5; Scythian Suite.* Dorati cond. Minneapolis (Symphony) & London (Suites) Symphony Orchestras (Mercury).

Rachmaninoff: *Concerto No. 2; Preludes.* Vladimir Ashkenazy, with Kondrashin cond. Moscow Philharmonic (London).

***Rimsky-Korsakov** *Le Coq d'Or Suite;* Prokofiev: *Love for Three Oranges Suite.* William Steinberg cond. Pittsburgh Symphony Orch. (Paperback).

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Rossini: *Overtures.* Bernstein cond. New York Philharmonic (Columbia).

Roussel: *Symphony No. 3;* Messiaën: *Trois petites liturgies.* Bernstein cond. New York Philharmonic, with Choral Art Society in the Messiaën (Columbia).

Schubert: *Symphonies Nos. 4 & 5.* Karl Münchinger cond. Vienna Philharmonic (London).

Schuman: *New England Triptych;* Mennin: *Symphony No. 5;* Griffes: *Poem for Flute and Orchestra.* Howard Hanson cond. Eastman-Rochester Orch., with Joseph Mariano, flute (Mercury).

†**Schumann:** *Cello Concerto;* Lalo: *Cello Concerto.* János Starker, with Skrowaczewski cond. London Sympony Orch. (Mercury).

Schumann: *Piano Concerto;* Grieg: *Piano Concerto.* Claudio Arrau, with Christoph von Dohnányi cond. Concertgebouw Orch. (Philips).

Schumann: *Symphony No. 1 & Genoveva Overture.* Bernstein, New York Philharmonic (Columbia).

Schumann: *Symphonies Nos. 1 & 4.* Kubelik, Berlin Philharmonic (DGG).

*Schumann: *Symphony No. 2.* Bernstein Stadium Concerts Orch. (Decca, mono only).

Schumann: *Symphony No. 3 & Manfred Overture.* Kubelik, Berlin Philharmonic (DGG).

†**R. Strauss:** *Also sprach Zarathustra.* Ormandy, Philadelphia Orch. (Columbia).

R. Strauss: *Bürger als Edelmann Suite; Metamorphosen.* Desarzens cond. Lausanne Chamber Orch. (Westminster).

†**R. Strauss:** *Symphonia Domestica.* Szell & the Cleveland Orchestra (Columbia).

Tchaikovsky: *Romeo and Juliet; Francesca da Rimini.* Carlo Maria Giulini cond. Philharmonia Orch. (Angel).

Tchaikovsky: *Symphony No. 5.* Klemperer, Philharmonia (Angel).

Tchaikovsky: *Symphony No. 6.* Dean Dixon cond. WDR Orch. (Everest).

Vaughan Williams: *A London Symphony.* Sir John Barbirolli cond. the Hallé Orch. (Vanguard Everyman).

†**Wagner:** Various overtures and orchestral selections. Klemperer, Philharmonia Orch. (Angel, 2 single discs).

Wagner: *Tristan Prelude & Liebestod; Siegfried Idyll; Meistersinger & Lohengrin Act I Preludes.* Kubelik, Berlin Philharmonic (DGG).

Wagner: *Tannhäuser Overture & Venusberg Music; Lohengrin Prelude; Siegfried Idyll.* Bruno Walter cond. (Columbia).

*Walton: *Cello Concerto;* Bloch: *Schelomo.* Gregor Piatigorsky, with Munch cond. Boston Symphony Orch. (RCA Victor).

Weber: *Symphonies Nos. 1 & 2.* Desarzens cond. Lausanne Chamber Orch. (Westminster).

Furtwängler cond. Berlin Philharmonic in memorial album of Bach (*Suite No. 3*), Beethoven (*Violin Concerto,* with Schneiderhan), Bruckner (*Sym. 9*), Haydn (*Sym. 88*), Mozart (*Sym. 39*), Schubert (*C major Sym.*) & Schumann (*Sym. 4*) (DGG, 5 discs, mono only).

Louis Lane cond. Cleveland Sinfonietta in Vaughan Williams's *The Lark Ascending,* Françaix's *Serenade,* Delius's *Warlock* & Sibelius's *Romance* (Epic).

Toscanini cond. NBC Symphony Orch. in 13 overtures (Cimarosa, Gluck, Mozart, Brahms, Rossini, Cherubini), released for the first time (RCA Victor, 2 discs, mono only).

Russian Music: Various works of Arensky, Borodin, Liadov, et al., played by three or four orchestras under Hanson, Dorati & Fennell (Mercury).

Instrumental & Chamber Music

Albeniz: *Suite española; Pavana capricho; Cantos de España.* Alicia de Larrocha, piano (Columbia).

Bach: *Musical Offering.* Wilfried Böttcher cond. Wiener Solisten (Bach Guild).

Bach: *Overture in the French Manner; Toccatas; Concerto after Vivaldi.* Rafael Puyana, harpsichord (Mercury).

J. S. & W. F. Bach: *Concertos for 2 Claviers and Orch.;* J. C. Bach: *Duets in F and A.* Rafael Puyana & Genoveva Galvez, harpsichords, with Newell Jenkins cond. Clarion Concerts Orch. (Mercury).

Bartók: *Improvisations;* Liszt: Various pieces. Charles Rosen, piano (Epic).

Bartók: *Sonata for 2 Pianos & Percussion; Contrasts for Violin, Clarinet & Piano.* Edith Farnadi, piano; André Gertler, violin, Alfred Prinz, clarinet, et al. (Westminster).

*Beethoven: Piano Sonatas, complete. Artur Schnabel (Angel, 13 discs, mono only).

*Beethoven: *Archduke Trio in B-flat;* Schubert: *Trio in B-flat, Op. 99;* Brahms: *Trio in B, Op. 8.* Heifetz, Feuermann, Rubinstein (RCA Victor, 2 discs, mono only).

Beethoven: *Trio in E-flat, Op. 1, No. 1;* Haydn: *Divertimento for Cello;* Rózsa: *Theme and Variations for violin, cello & orch.* Heifetz, Piatigorsky, Lateiner, et al. (RCA Victor).

Berger: *Quartet.* Lenox String Quartet; Wyner: *Concerto Duo.* Matthew Raimondi, violin; Yehudi Wyner, piano (CRI).

Brahms: *Piano Quintet in F minor.* Ralph Votapek & Paganini Quartet (Concert-Disc).

Casadesus: *Sonata No. 2;* Milhaud: *L'Album de Mme. Bovary.* Grand Johannesen, piano (Golden Crest).

Chopin: *The 4 Scherzi; Fantaisie in F minor; Barcarolle; Berceuse.* Paul Badura-Skoda, piano (Westminster).

†**Chopin:** Waltzes, complete. Artur Rubinstein (RCA Victor).

Corelli: *4 Concerti Grossi* from *Opus 6. Virtuosi di Roma* (Angel).

Debussy: *En blanc et noir & 6 Epigraphes* antiques; Bartók: *Sonata for 2 Pianos & Percussion.* Robert & Gaby Casadesus et al. (Columbia).

†**Debussy & Ravel:** Quartets. *Vlach Quartet* (Artia); also **Stuyvesant Quartet* (Nonesuch, mono only).

*Debussy: The 3 Sonatas. Jean Fournier, violin; Antonio Janigro, cello; Erich Weiss, viola; Camillo Wanausek, flute; Hans Jellinek, harp; Ginette Doyen, piano (Westminster, mono only).

Dvorák: *Quartet in C, Op. 61;* Wolf: *Italian Serenade.* Juilliard Quartet (RCA Victor).

Fauré: *Piano Quartet in G minor, Op. 45.* Festival Quartet (RCA Victor).

Grieg & Franck: Violin-Piano Sonatas. André Gertler, violin; Edith Farnadi, piano (Westminster).

Haydn: *Quartets, Op. 3, No. 5; Op. 33, No. 2; Op. 76, No. 2.* Janáček Quartet (London).

*Holst: *2 Suites for Band;* Vaughan Williams: *Folk Song Suite & Toccata marziale;* etc. Frederick Fennell cond. Eastman Wind Ensemble (Mercury).

†**Ives:** *Quartets Nos. 1 & 2. Kohon Quartet* (Vox).

Kreisler: Various selections. Henryk Szeryng, violin; Charles Reiner, piano (Mercury).

*Mozart: *Divertimento in E-flat,* K. 563. Jean Pougnet, violin; Frederick Riddle, viola; Anthony Pini, cello (Westminster, mono only).

Ponce: *Sonata romantica;* Castelnuovo-Tedesco: *Platero and I, Suite II.* Andrés Segovia, guitar (Decca).

Ravel: *Trio in A minor;* Shostakovich: *Trio in E minor. Trio di Bolzano* (Westminster).

Schubert: *Quintet in C, Op. 163.* Budapest Quartet, with Benar Heifetz, cello (Columbia).

Schubert: *Sonata in B-flat, Op. Posth.* Geza Anda, piano (DGG).

†**Scriabin:** *Sonata No. 6 & 12 Etudes.* Sviatoslav Richter, piano (MK, mono only).

Shostakovich: *6 Preludes and Fugues.* Richter (Philips).

Telemann: *Flute Concerto in D; Concerto in G for 2 Violins; Suite Concertante in G minor; Concerto in E for flute, oboe d'amore, viola d'amore, strings.* Kurt Redel cond. Pro Arte Chamber Orch., Munich, with soloists (Westminster).

Dutch Carillon Music (Paap, Pijper, Franken) (Donemus).

Bruno Hoffmann plays music for glass harmonica by Mozart, Reichert, Schultze, Naumann, etc. (Vox).

*István Nádas plays piano sonatas by Stravinsky, Bartók, Prokofiev (No. 7) & Bloch (Dover, mono only).

André Previn in piano music of Goddard Lieberson, Mozart, Moussorgsky & Mendelssohn (Columbia).

†Ruggiero Ricci in *The Glory of Cremona,* playing 15 famous violins by Stradivari, Guarnieri, et al. (Decca).

Solisti di Zagreb in program of works for small string orchestra by Hindemith, Shostakovich, Kelemen, Webern & Roussel (Vanguard).

Vocal

Bartók: *Cantata profana; The Miraculous Mandarin,* complete. János Ferencsik cond. Budapest ensemble (DGG).

Bizet: *Carmen.* Leontyne Price, Franco Corelli, Mirella Freni, Robert Merrill; Karajan cond. Vienna Philharmonic (RCA Victor, 3 discs).

Britten: *Serenade for Tenor, Horn & Strings; Young Person's Guide.* Peter Pears, tenor; Barry Tuckwell, horn; Britten cond. London Symphony Orch. (London).

Marc-Antoine Charpentier: *Midnight Mass for Christmas.* Louis-Martini cond. Paillard Orch., chorus, soloists (Musical Heritage Society).

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*Charpentier: *Te Deum; Occuli omnium, Marche de Triomphe,* etc. Louis-Martini cond. Pasdeloup Orch., Jeunesses Musicales Chorus, soloists (Musical Heritage, mono only).

Cherubini: *Requiem in D minor.* Igor Markevitch cond. Czech Philharmonic Orch. & chorus (DGG).

Dargomyzhsky: *Russalka.* Evgeny Svetlanov cond. Bolshoi Theater production (Ultraphone, 3 discs, mono only).

Dargomyzhsky: *The Stone Guest.* Boris Khaikin cond. Bolshoi (Ultraphone, 2 discs, mono only).

†Duparc: Songs. Gérard Souzay, with Dalton Baldwin at the piano (Philips).

Handel: *Israel in Egypt.* Frederic Waldman cond. Musica Aeterna Orch. & Chorus, with Adele Addison, Florence Kopleff, et al. (Decca, 2 discs).

†Henze: *Elegy for Young Lovers,* excerpts. Martha Mödl, Loren Driscoll, D. Fischer-Dieskau; Henze cond. (DGG).

Herold: *Le Pre aux Clercs.* Renée Doria, Michel Sénéchal, et al., Jesus Etcheverry cond. (Westminster).

Janácek: *The Diary of One Who Disappeared.* Ernst Haefliger, tenor; Kay Griffel, alto; women's chorus; Rafael Kubelik, piano (DGG).

†Loewe: Ballads. Hermann Prey, baritone; Günther Weissenborn, piano (Vox).

†Mahler: *Das Lied von der Erde.* Nan Merriman, alto; Ernst Haefliger, tenor; Eugen Jochum cond. Concertgebouw Orch. (DGG).

Frank Martin: *The Tempest* excerpts; 6 songs from *Jedermann.* Dietrich Fischer-Dieskau, with Martin cond. (DGG).

Mozart: *Requiem.* Leinsdorf cond. Boston Symphony Orch., chorus & soloists, as part of Requiem Mass for John F. Kennedy, celebrated by Richard Cardinal Cushing (RCA Victor, 2 discs, including full service).

Nicolai: *The Merry Wives of Windsor,* excerpts. Robert Heger cond. Bavarian State Opera Orch. & Chorus, with Fritz Wunderlich, Gottlob Frick, Ruth-Margret Pütz, et al. (Angel).

*Poulenc: *Le Bal Masqué.* Pierre Bernac, baritone; Poulenc, piano; Frémaux cond.; *Stabat Mater.* Frémaux cond. (Westminster, mono only).

Poulenc: *Stabat Mater; Motets.* Régine Crespin; Duclos Chorale; Prêtre cond. (Angel).

*Rameau: Various selections. Nadia Boulanger cond. vocal & instrumental ensemble (Decca).

Rorem: 30 songs. Charles Bressler, Phyllis Curtin, Gianna d'Angelo, Donald Gramm & Regina Sarfaty, with Rorem, piano (Columbia).

Rubinstein: *The Demon.* Melik-Pashaev cond. Bolshoi Theatre production (Ultraphone, 4 discs, mono only).

Schubert: *Mass in G;* Mozart: *Missa Brevis,* K. 275. Herbert Froitzheim cond. Freiburg School of Music chorus, orch., soloists (Decca).

Schubert: Songs. Hugues Cuénod, tenor; David Garvey, piano (Cambridge).

Schuetz: *Christmas Story.* Wilhelm Ehmann cond., with Hans-Joachim Rotzsch, Herta Flebbe & Hans-Olaf Hudemann (Cantate).

†Smetana: *The Bartered Bride.* Rudolf Kempe cond. Bamberg Symphony, with Pilar Lorengar, Fritz Wunderlich, Gottlob Frick, et al. (Angel, 3 discs).

Stradella: *San Giovanni Battista.* Carlo Felice Cillario cond. Angelicum Orch. & chorus, with Adriana Lazzarini, Giorgio Tadeo, et al. (Music Guild).

†R. Strauss: *Die Frau ohne Schatten.* Joseph Keilberth cond. Bavarian State Opera production, with Inge Borkh, Jess Thomas, D. Fischer-Dieskau, et al. (DGG, 4 discs).

*"A Richard Strauss Memorial." Historic recordings of songs and opera excerpts by Maria Jeritza, Emmy Destinn, Lotte Lehmann, Rose Pauly, Robert Hutt, Heinrich Schlusnus, et al., with Strauss at the piano in some selections, Fritz Busch cond. some others (Rococo, mono only).

R. Strauss: Scenes from *Rosenkavalier, Elektra,* & *Frau ohne Schatten.* Christa Ludwig & Walter Berry; Hollreiser cond. (Eurodisc, mono only).

Tchaikovsky: *Iolanta.* Eduard Grikurov cond. Maly Theatre production (Leningrad) (Ultraphone, 2 discs, mono only).

†Verdi: *Falstaff.* Georg Solti cond., with Geraint Evans, Ilva Ligabue, Mirella Freni, Giulietta Simionato, Alfredo Kraus, Robert Merrill (RCA Victor, 3 discs).

Verdi: *Quattro pezzi sacri.* Giulini cond. Philharmonia Orch. & Chorus (Angel).

Wagner: *Lohengrin.* Jess Thomas, Elisabeth Grümmer, Fischer-Dieskau, et al.; Kempe cond. Vienna Philharmonic (Angel, 5 discs).

†*Wagner: *Meistersinger,* excerpts. Friedrich Schorr, Elisabeth Schumann, Lauritz Melchior, et al., with Albert Coates, Robert Heger, Leo Blech, John Barbirolli & Lawrence Collingwood cond. (Angel, mono only).

*Karin Branzell in arias & songs (Rococo, mono only).

Netania Davrath in arias from Russian operas, Golschmann cond. (Vanguard).

Eileen Farrell in songs of Respighi, Debussy, Fauré & Castelnuovo-Tedesco; George Trovillo, piano (Columbia).

Nikolai Ghiaurov in operatic selections, Edward Downes cond. (London).

*Giovanni Martinelli in operatic arias recorded over the period 1915-1939 (RCA Victor, mono only).

Maura Moreira in Schumann (*Requiem für Mignon*), Brahms (*Alto Rhapsody*), Wagner (*Wesendonck Lieder*) & Mahler (*Rückert Lieder*), with Robert Wagner cond. Innsbruck Symphony Orch. (Vox).

†Birgit Nilsson in selections from Beethoven, Weber & Wagner operas, Edward Downes cond. (London).

New York Pro Musica, Noah Greenberg, director, in *Music of Shakespeare's Time* (Decca).

*Joseph Schmidt in songs and operetta excerpts (Capitol, mono only).

Rudolf Schock in operatic excerpts, with orch. & chorus (Eurodisc, mono only).

Oda Slobodskaya in a recital of Russian songs, with Ivor Newton, piano (London).

*Richard Tauber in German folk-songs (Capitol, mono only).

†Fritz Wunderlich: opera arias in German (Eurodisc, mono only).

*Great Voices of the Century: Melba, Lehmann, Muzio, Schumann, Caruso, McCormack, Gigli, Schipa, Teyte, Chaliapin, Leider & Melchior (Angel, mono only).

*Singers of Imperial Russia: Boronat, Lipkovska, Nezhdanova, Smirnov, Sobinov, Chaliapin, in songs & opera arias (Angel, mono only).

—COMPILED BY RICHARD FREED.

Portfolio

By Lawrence Durrell

LATE seventeenth, a timepiece rusted by dew,
Candles, a folio of sketches where rotting
I almost found you a precarious likeness—
The expert relish of the charcoal stare!
The copies, the deposits, why the very
Undermeaning and intermeaning of your mind,
Everything was there.

Your age too, its preoccupations like ours . . .
"The cause of death is love though death is all"
Or else: "Freedom resides in choice yet choice
Is only a fatal imprisonment among the opposites".
Who told you you were free? What can it mean?
It takes so little to reach the limits of freewill. . .
Come, drink! The simple kodak of the hangman's brain
Outstares us as it once outstared your world.
After all, we were not forced to write, were we?
Who bade us heed the inward monitor?

The poetry, you once said, can be deliverance
And true in many sorts of different sense,
Explicit or else like that awkward stare,
The perfect form of public reticence.

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SR Recommends

BOOKS

Nonfiction

SHADOW AND ACT, Ralph Ellison. Random House, $5.95 (*SR,* Oct. 24)—Essays on literature and the role of the writer, jazz, and miscellaneous items by an eloquent and responsible spokesman who believes the American Negro deserves not only political and economic but also cultural equality.

IF YOU DON'T MIND MY SAYING SO, Joseph Wood Krutch. Sloane, $5.95 (*SR,* Oct. 24)—Philosophical kinship runs deep between the irreverent, incisive Henry Thoreau and this critic-essayist who measures society, the arts, and nature against his own yardsticks of common sense and uncommitted individualism.

RUSSIA AT WAR, 1914-1945, Alexander Werth. Dutton, $10 (*SR,* Oct. 31)—Combining prodigious research and eyewitness reporting, a Russian-born British correspondent documents the incredible ordeal and comeback of the nation that suffered more human loss than any other in two world wars.

THE FREE ENTERPRISERS: KENNEDY, JOHNSON, and the BUSINESS ESTABLISHMENT, Hobart Rowen. Putnam, $5.95 (*SR,* Oct. 31)—A *Newsweek* editor analyzes the strain between politics and economics, particularly as it affected a man hypersensitive to business criticism, the late John F. Kennedy.

HENRY ADAMS: THE MAJOR PHASE, Ernest Samuels. Harvard, $10 (*SR,* Nov. 21)—In this third and concluding volume of a magisterial biography Adams is presented in all his cantankerous, versatile, far sighted genius.

NOT UNDER OATH: RECOLLECTIONS AND REFLECTIONS, John Kieran. Houghton Mifflin, $5 (*SR,* Oct. 24)—Informal autobiographical essays by a man whose many occupations and friendships only nourished his enthusiasm and eagerness for life and "overexposure."

FRIEDA LAWRENCE: THE MEMOIRS AND CORRESPONDENCE, ed. by E. W. Tedlock, Jr. Knopf, $7.50 (*SR,* Nov. 14)—Vigorous prose, noticeably devoid of introspection, reveals a vital and spectacular woman who had her own ideas of independence as Mrs. D. H. Lawrence.

THE BURDEN OF GUILT: A SHORT HISTORY OF GERMANY, 1914-1945, Hannah Vogt, tr. from the German by Herbert Strauss. Oxford, $6 (*SR,* Nov. 21)—Remarkable for its conciseness and candor, this study represents one woman's campaign to re-educate German youth about such factors as cause and effect.

THIS GERMANY: THE STORY SINCE THE THIRD REICH, Rudolf Walter Leonhardt, tr. and adapted from the German by Catherine Hutter. New York Graphic Society, $7.95 (*SR,* Nov. 21)—Prompted by a French girl's question, "Do you like being a German?", the urbane, witty editor of Hamburg's *Die Zeit* conducts a group of foreigners on a sociological and geographical tour of his homeland.

MARKINGS, Dag Hammarskjöld, tr. from the Swedish by Leif Sjöberg and W. H. Auden. Knopf, $4.95 (*SR,* Oct. 31)—The author of this testimony felt profoundly the anguish and self-damnation of a man who was inexorably involved in two worlds and sought to exemplify the best in each.

Fiction

LAST EXIT TO BROOKLYN, Hubert Selby. Grove, $5 (*SR,* Nov. 7)—A naturalist in the tradition of Dreiser and Farrell, Mr. Selby demonstrates that only the most depraved words in the English language can realize the hell he depicts.

THE INTERROGATION, J. M. G. Le Clézio, tr. from the French by Daphne Woodward. Atheneum, $4.50 (*SR,* Oct. 31)—Alienated from his fellow men, indifferent to the mediocrity around him, the disengaged protagonist expresses the twenty-four-year-old author's revulsion against sham and his search for spiritual values.

THE BURNT ONES, Patrick White. Viking, $4.95 (*SR,* Oct. 31)—In these short stories, both serious and diverse, a commanding figure in Australian letters is concerned with men and women whom life has scorched.

CHILDREN OF VIOLENCE, Doris Lessing. Simon & Schuster, $7.50 (*SR,* Nov. 14)—Effectively drawn in all her complexity, Martha Quest is a born rebel and romantic, a young woman whose Central African environment serves as catalyst to her political, intellectual, and moral intensity.

CHAOS AND NIGHT, Henry de Montherlant, tr. from the French by Terence Kilmartin. Macmillan, $4.95 (*SR,* Nov. 21)—A lifelong devotee of elegant modes of administering and inviting death, de Montherlant, who might be called the "Gallic Hemingway," sees Everyman in an anarchist veteran of the Spanish Civil War who once killed bulls and now dies like one.

ART

Exhibitions

ALEXANDER CALDER, Solomon R. Guggenheim Museum, New York—Superb retrospective exhibition including over 300 works gives a full-scale panorama of this celebrated American sculptor's development—mobiles and stabiles, toys, drawings, wire sculpture, and paintings.

WILLIAM MERRIT CHASE, La Jolla Museum of Art, La Jolla, California—Another retrospective exhibition of an earlier American artist who influenced painting in this country not only by his highly perceptive portraits and intimate interiors, but also by his teaching.

CONSTANT COMPANIONS, University of St. Thomas, Houston, Texas — More than 350 works emphasize the prevalence of monsters, both evil and good, in the history of art from early Egypt until today. Paintings, drawings, prints, and sculpture of all types.

Publications

SANTOS—THE RELIGIOUS FOLK ART OF NEW MEXICO, Museum of Early American Folk Art, New York — Borrowed from the Colorado Springs Fine Arts Center, this loan exhibit, comprising the finest collection of Santos in existence, includes paintings and carvings of saints or holy persons made by folk artists of New Mexico between about 1750 and 1850. Opens Dec. 20.

PHOTOGRAPHY

THE WORLD OF ATGET, Berenice Abbott. Horizon Press, $17.95 (after Dec. 26, $20)—In this handsome tribute to "the Balzac of the camera," Atget's prints and special world are preserved for all the world to enjoy.

ANDRE KERTESZ, ed. by John Szarkowski. Museum of Modern Art, $2.95—An appreciation of the Budapest-born pioneer's contribution to modern photography, illustrated with examples from the retrospective exhibit on view at the Museum of Modern Art until Jan. 24.

MOVIES

SEANCE ON A WET AFTERNOON—An English suspense yarn, involving some psychic stuff and a kidnapping, superbly acted by Kim Stanley and Richard Attenborough.

MY FAIR LADY (*SR,* Nov. 14)—All that a screen version should have (except Julie Andrews).

TV-RADIO

CAROL FOR ANOTHER CHRISTMAS—Original fantasy by Rod Serling; music by Henry Mancini. Cast includes Peter Sellers, Eva Marie Saint, Sterling Hayden, Ben Gazzara. First of six Xerox specials (no commercials) devoted to dramatizing work of U.N. cultural and social agencies. ABC-TV; Mon., Dec. 28, 9:30-11 p.m. EST.

NOBEL PRIZE AWARDS—Actual presentation of the 1964 awards in Stockholm and Oslo, including interviews with recipients, history of awards, and description of how choices are made. Alistair Cooke narrates. ABC-TV; Sat., Dec. 12, 7:30-8:30 p.m. EST.

METROPOLITAN OPERA RADIO BROADCASTS—*Lucia Di Lammermoor,* Dec. 5; *Rigoletto,* Dec. 12; *Der Rosenkavalier,* Dec. 17; *Samson et Dalila,* Dec. 26. Texaco-Metropolitan Opera Radio Network (120 stations); Sat. matinees, 2 p.m. EST.

PROFILES IN COURAGE—Biographies of Americans who made moral choices in public affairs. Some are from John F. Kennedy's book; others were approved by the late President for inclusion. NBC-TV; Sundays, 6:30-7:30 p.m. EST.

FIVE FACES OF TOKYO—News special by two Japanese cameramen reflecting contemporary attitudes of five social groups in Tokyo, ranging from establishment to unskilled labor. CBS-TV; Wed., Dec. 2, 7:30-8:30 p.m. EST.

THEATER

LUV (*SR,* Nov. 28)—Hilarious lampoon of the idiocies that attend our most popular sport.

POOR BITOS (*SR,* Dec. 5)—Jean Anouilh's bitter but revealing dinner party at which a man of principle is roasted.

OH WHAT A LOVELY WAR (*SR,* Oct. 17)—Practitioners *par excellence* of the art of satire attack World War I with songs and soaring imagination.

FIDDLER ON THE ROOF (*SR,* Oct. 10)—Funny and poignant folk-tale musical with Zero Mostel as Sholem Aleichem's immortal Tevye, the milkman.

And . . . THE FANTASTICS, HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING, THE KNACK, DUTCHMAN, THE TROJAN WOMAN, and THE SUBJECT WAS ROSES.

MISCELLANEOUS

JOHN CIARDI, Young Men's Hebrew Association Poetry Center, New York, Sun., Dec. 13—Two readings: 2:30, Poems for Children; 8:30, Poems. Admission for each, $1.50.

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SR / Research

SCIENCE & HUMANITY

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ARTICLE: The Uses of Literature in an Age of Science

RESEARCH IN AMERICA

WILL SCIENCE CHANGE MARRIAGE?

"ONE never learns to understand truly anything but what one loves."

Johann Wolfgang von Goethe, the luminous German poet, wrote that observation well over a century and a quarter ago. Because he was gifted with farsight, he probably would not be at all surprised to find his words invoked as a touchstone for women in science.

The quotation is, I must confess, not entirely my own idea. I have borrowed it from Dr. Bruno Bettelheim, professor of educational psychology at the University of Chicago, who dropped it into a recent symposium at Massachusetts Institute of Technology.

The point on which Professor Bettelheim summoned Goethe to prophesy was that if women loved curiosity enough to pursue it regardless of obstacles, they could perform as brilliantly in science as any man.

The point to which I wish to address my own report here is that women in science too often love the obstacles in the path of their curiosity.

To put it as bluntly as it was put by one of the women scientists at the MIT symposium, the women love men more than other objects.

And (to continue the argument of the aforementioned female) too many men are afraid to love women who are curious enough to think independent thoughts.

As a precaution against violent reaction from my own sex, the male, it will be prudent for me to identify at once the source of the theme I am about to expose. She is Dr. Alice S. Rossi, a creature of conjugal love and motherhood as well as of sociological research for the Committee on Human Development, headquartered on Professor Bettelheim's home campus. She makes no pretenses about her motives.

"It is my intent to be provocative," she told 800 women MIT assembled at Cambridge, Massachusetts, late in October to discuss the scarcity of feminine practitioners of science and engineering. She also proposed "to insist that many areas of seeming peripheral significance are actually at the root of our topic."

"I suspect," Dr. Rossi went on, "that whether you find yourself in agreement with my analysis, or find it troubling if not irritating, will depend on how desirable you consider it to be that a fundamental change takes place in the United States in the relations between the sexes, in personal and family life as in the world of jobs and politics."

Why does she suppose that science, in drumming ever larger numbers of recruits from womanhood, will change the now prevailing patterns of courtship, marriage, and family?

Partly because of her own experience and the experiences of women scientists she knows, partly because of analysis of census data, partly because of the answers given to repeated questions over the last four years by 34,000 male and female graduates of the 1961 class of 135 American colleges and universities, and lastly because of the answers the women graduates alone gave to a long questionnaire submitted to them earlier this year.

An interpretation of census data by Dr. Seymour Warkov for the National Opinion Research Corporation shows that four out of five male scientists, physicians, and engineers are married and living with their wives; but only two out of five female scientists, physicians, and engineers are married and living with their husbands. The census figures further show that as women advance their education, proportionately fewer of them are found in the marriage lists. With every new academic degree beyond the bachelor's, the relative number of wives falls—when women of comparable age are considered. When younger women are compared to older women, a proportionately greater share of the younger ones are found to be married.

"Perhaps," Dr. Rossi conjectured to her sisters in science at the MIT symposium, that last statistic may indicate "the beginning of a weakening of the long established pattern for higher degrees to be related to spinsterhood." But, she added, "whether one takes comfort in this trend or finds it disturbing depends on who you are. To the single young [girl] student, it may represent an encouraging sign that she is less likely to remain unmarried if she pursues her advanced training than was true for women of an older generation. To those concerned with whether or not that advanced training will be completed, or with the actual utilization of the training, the response may be less enthusiastic; for marriage is related to withdrawal from such training and to a reduced likelihood that the training will be utilized in employment."

"This whole question of marriage and career is . . . central to the question of why few American women are to be found among scientists, doctors, and engineers," Dr. Rossi insisted. To pursue it, she left the census data and proceeded to an examination of "the differences higher education and advanced degrees make in the lives of women versus men.

"I think it is generally the case that a man's expectation of what he wants in a wife *is* essentially unchanged as he moves through his advanced training: Whether he is a college biology major or an interne in medicine, he may choose the same kind of woman. This is very different in the case of a woman. Her expectations of what she wants in a husband are apt to change very significantly as she advances in higher education. The man who attracts her when she is a college junior may have no appeal for her when she is matriculated for a Ph.D. We tend to view this in terms of higher education 'restricting the woman's chance

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to marry,' which implies an image of the woman merely waiting to be chosen who reasons that if men do not want intellectual career women as wives, then she should not become one.

"I THINK it would be much better, psychologically, if woman would see the other side of this. As she gains advanced training and confidence in her ability to master an exciting field of study and an important job, she may not want to marry many men who would have been perfectly acceptable earlier in her life. *She is not an object less desirable in the eyes of men, but a woman who finds fewer men desirable.* Consequently, she may indeed be less apt to marry. On the other hand, if and when she does marry, she may be far more likely to form a satisfying relationship than her less well-trained female friends. Indeed, among the married women with professional engineering degrees, as among women physicians, close to six out of ten are married to men who are in their own or closely related fields.

"Hence women who enter the more demanding professions may remain unmarried, not simply because they are not chosen by men but because they find fewer men worth accepting, and because marriage is not an exclusive life goal. It is also the case that marriages among professional women are slightly less apt to 'succeed' in the conventional demographic sense of *persistence*. I doubt, however, that the higher incidence of divorce and separation among married professional women is to be laid merely at the door of marriage-career conflict as so many of my sociological colleagues place it with their implication that the *career* must give, seldom the marriage. If the marriage is not successful, the capable professional woman does not have to swallow hurt and pride and continue the marriage as many women do. For one reason, marriage has never been the exclusive center of her life; and secondly, she is perfectly competent to live and work on her own, and to seek and find a better relationship."

The most instructive documentation presented by Dr. Rossi at MIT were the preliminary results of the latest phase of a longitudinal study of career choice and implementation which began in 1961, a month before the 1961 class of seniors was graduated from American colleges. During the summer of 1964, these graduates received their fourth annual questionnaire. It was forty-five pages long. Roughly half of it went both to men and women graduates. The other half went to the women alone, and 3,500 of the women had returned their answers at the time Dr. Rossi spoke. The respondents fell into three major career types:

HOMEMAKERS: Women who reported this summer that they have no career goal other than being "housewives."

Ninety per cent of them are now married.

TRADITIONALS: Women whose long-range career goals are in fields in which women predominate: elementary and secondary school teachers, social workers, nurses, librarians, secretaries, and home economists.

Two-thirds of them are now married.

PIONEERS: Women whose long-range career goals are in heavily masculine fields: the natural sciences, business management, public and educational administration, medicine, law, engineering, dentistry, architecture, economics.

One-half of them are now married.

The Homemakers represented one-fifth of the sample of these college graduate women three years after college; the Traditionals represented not quite one-half; and the Pioneers, including all the fields the MIT symposium was concerned with plus several others as well, constituted only seven per cent of the women.

In most respects, the Homemakers and the Traditionals were more like each other than either was like the Pioneers. So, for simplification, the first two were grouped together and together compared to the third group. The married and unmarried women in each group were then separated, and the following discovery was made:

Marriage has the effect of restricting the Pioneers' expectations concerning the place of work and career in their lives.

Marriage has the effect of restricting the expectations of Homemakers and Traditionals concerning the place of family roles in their lives.

Very few single or married Pioneers want large families. A majority of both approve of a woman taking a part-time job when her child is a pre-schooler.

Single Homemakers want large families more than married Homemakers do.

Of even greater interest is the difference between single and married Homemakers in the age they believe a child should be before a married woman takes a part-time job that excites her interest: Only 16 per cent of the single Homemakers say "under five years of age," but fully 35 per cent of the married Homemakers approve maternal employment when a child is still a pre-schooler.

When the attitudes of the male college graduates covered by the longitudinal career survey were matched against the female attitudes, striking differences asserted themselves. For example, here is the reaction to the statement that "even if a woman has the ability and interest, she should not choose a career field that will be difficult to combine with child-rearing:"

YES: Two-thirds of the men.
YES: One-half of the women.

Another statement was that it would be appropriate for a woman to take a part-time job while her child was a pre-schooler. The response:

YES: One-half of the women.
YES: One-third of the men.

Another statement was that a woman should not take a full-time job until the children were "all grown up." Response:

YES: One-fourth of the men.
YES: Only 14 per cent of the women.

Another statement was based on the recommendations of the late President John F. Kennedy's Commission on the Status of Women, but the Commission was not identified as the source of the ideas. The recommendations called for more child-care facilities, equal opportunity for the sexes in hiring and promotion, more women in the professions and national political offices. The men and women college graduates of 1961 were asked how much need they thought existed for such innovations. Two to three times as many men as women said there was "no need at all."

There was "one last finding," Dr. Rossi said, which "indicates that women themselves are keenly aware that quite different views are held by men compared to women on matters that have a significant impact upon the lives of women.

"In order to tap the kind of personal dilemma that often faces young married college graduates, I devised a vignette illustrating such a conflict and asked the women to say how they themselves would resolve it, how they thought most wives would resolve it, and how they thought most husbands would resolve it. The vignette describes a situation in which a woman graduated college with honors in biology, married, and took a teaching job in an elementary school while her husband completed law school. Now he has a degree and a good job and though they are both eager to have children, she would like to take a post-graduate degree in biology with an eventual career in biological research. Respondents are asked what decisions the couple should make—start a family and get the degree later, start a family and give up the career goal in biology, postpone child-bearing and get the degree now, or do both simultaneously?"

The response:

Only *one-fourth* of the women themselves think the couple should start the family now, with the wife either giving

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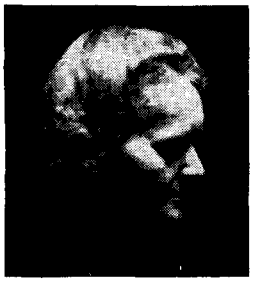
The Five Women Nobelists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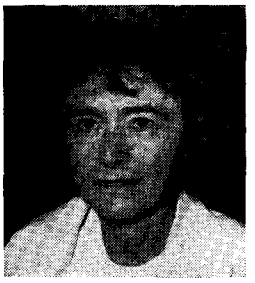
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—U. of California.

—Oxford Univ.

THE FIRST WOMAN TO WIN A NOBEL PRIZE, Marie Curie, shared half the 1903 physics award with her husband, Pierre. Later on, Marie won the Nobel prize for chemistry alone. Her daughter, Irène, shared the 1935 prize for chemistry with Irène's husband, Frédéric Joliot. Gerty Cori won half the 1947 prize for physiology and medicine in company with her husband, Carl Cori. Last year Maria Goeppert Mayer, wife of a chemist, won a share of the physics prize for her own work in physics. Just a few weeks ago the 1964 prize for chemistry was awarded to Dorothy Crowfoot Hodgkin, a mother and a grandmother. All five feminine Nobel laureates are pictured above, from left to right in the order named.

up research career plans or training later.

But *one-half* of the women believe those two decisions would be favored by "most wives."

And fully *three-fourths* of the women believe those two decisions would be favored by "most husbands."

DR. ROSSI'S conclusion:

"When it is remembered that these responses are from all types of women, among whom Pioneers are a mere seven per cent, it is clear that regardless of whether women themselves wish to secure advanced degrees and pursue a research career, their sympathies are strongly on the side of the women who do wish to.

"From all these last research results, it seems amply clear that to effect a change in the position of women in American society, one can not confine social action to women themselves, but must reach men as well. I do not think women will seek higher degrees in any great number in fields like the sciences and engineering if, by so doing, they are apt to be punished socially and psychologically instead of being rewarded, as men are, for their efforts and achievements."

The courtship and marriage phase of life must bear by far the heaviest burden of any change that does impend because of science's deepening penetration of American culture. For the women college graduates who have been polled on the question rank themselves as most tolerant of women in the demanding professions. Below their own tolerance the tolerance of others comes in this order:

Mother.

Father.

Women of the same age as the women graduates.

Husband or closest male friend.

Most other men of the graduate's age and education.

This permissive hierarchy suggests that in his father role, a man is freer to encourage a daughter to pursue law, science, medicine, or even engineering than he is, as a husband, to encourage a wife in similar pursuits. Why? "The father would not have to live with the consequences," Dr. Rossi pointed out. He could feel pride in his daughter's achievement. But whatever problems her career choice raised would not be his but her's and her husband's.

The next step in solution of the problem would seem to lie half way between the father and the husband—back in the days before courtship is thought of, when a father's encouragement of his daughter's ambitions entails years through which the father does have to live with the consequences of his indulgence.

Creative women scientists can grow only from independent and self-reliant young girls, who are stimulated and rewarded, to the same degree their brothers are, for their efforts to satisfy their curiosity about the world. Such girls may not and probably will not be quiet "good" sweet children.

Apropos of this dilemma, Dr. Rossi invited her hearers at MIT to "look, with a young girl's eye, at the two figures of most importance in her early life: her mother and her father.

"Mother is someone always available, easy to interrupt, who takes care of the thousands of details of home and family life in no logical sequence of order. In recent years, she has been even more 'instantly available.' The design of contemporary homes invades her former territory of the kitchen with family-togetherness nooks, if the kitchen is not merely a corner of the family room. If she has a desk at all, it is in the kitchen or the living room, and easily becomes the family social secretarial center.

"Yet father may have a room for himself, a study or den, often out-of-bounds to the children.

" 'Be quiet, father is thinking' is far more apt to be a family injunction than 'Be quiet, mother is thinking.' "

Thus any natural tendency the young girl may have toward social withdrawal and solitary pursuits is discouraged by example. She is constantly reminded, too, that social popularity is an asset to be cultivated. So what real chance has she to become one of the intellectual minority who carry society's burden and pleasure of creativity in the sciences and the arts? How can she learn to concentrate her resources persistently at the points that require attention, or to gather strength to resist popular opinion?

If fathers who are now willing to support their daughters' later ambitions could accept questioning young girls underfoot as an intellectual challenge, more than half of that stage of the conflict would be won. Dr. Rossi's study shows that mothers already are cheering scientific and scholarly awards to women even louder than they applaud literary or artistic awards to women.

Once their fathers were in line, young women aspirants to scientific careers would be ready to face suitors. Here, Professor Bettelheim reminded those women assembled at MIT, they might quote Balzac: "A woman who has had a man's education is both the possessor of the most brilliant faculties and faculties most fruitful in happiness both for herself and for her husband." Balzac, any suitor worth having would know, was altogether a man.

—JOHN LEAR,
Science Editor.

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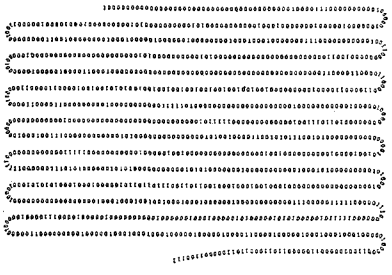
COMMUNICATION WITH OTHER PLANETS

Can the Astronomers Design a Galactic Language?

SINCE the beginning of January 1960, the possibility of intelligent life on the planets of stars other than our sun has been one of the concerns of SR/Research. The earliest attempts to find such life were made in April 1960 with a radiotelescope at the National Radio Astronomy Observatory, Green Bank, West Virginia. In charge of the search was astronomer Frank Drake, then 29, who described the enterprise as Project Ozma in memory of the Queen of the Land of Oz. Oz was an imaginary kingdom invented by the late L. Frank Baum to entertain children. Oz was a place far away and difficult to reach. The name seemed particularly apt to Drake because he believed he very probably was a child in his intellectual development alongside the beings who inhabited other worlds. Project Ozma had to be a part-time thing because of the great cost of running a radiotelescope and because of the great number of more immediate questions other astronomers wanted to ask of the universe through the instrument at Green Bank. And Project Ozma came to an end with no word of anyone else "out there." But the idea of communicating with other, perhaps superior, intelligences in distant space has bloomed rather than wilted in the succeeding months. Last month in this space cosmologist Fred Hoyle speculated on the large human problems that might be solved through interstellar exchange of information. Hoyle's words stimulated some SR readers to ask how such information might be passed back and forth. What language would be used? By chance, there will appear in this month of December 1964 a new book in which specific means of information exchange are proposed. Walter Sullivan, science editor of "The New York Times," wrote the volume under a bold title: "We Are Not Alone." The excerpt below is an exclusive SR preview authorized by the book publisher, McGraw-Hill.

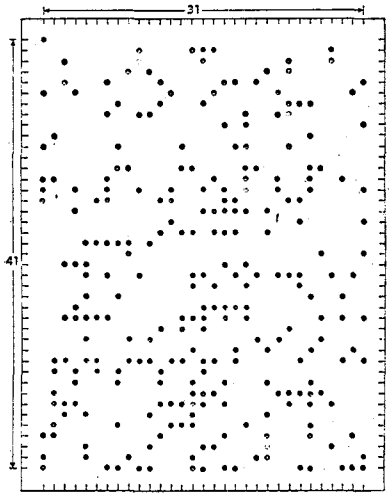
NOT LONG after the Green Bank conference (held at the National Radio Astronomy Observatory at Green Bank, West Virginia, by the Space Science Board of the National Academy of Sciences in November 1961), Frank Drake sent to all the participants a strange communication. It was, he believed, of the sort that might be received as the initial message from another race of beings, and it manifested the thought that he and others had given to the question: How can we exchange ideas with those who differ from us in ways we cannot guess—certainly in physiognomy, possibly in methods of thought and logic?

Drake's message consisted of a series of pulses sent in a fixed rhythm, but with many gaps. The pulses he wrote as ones; the gaps as zeros. In other words, it was a binary code, the simplest of all communication systems in that it makes use of only two symbols. It is the one commonly used in computers. His colleagues worked over it, but despite some familiarity with the workings of Drake's mind, they found it so compact that its full meaning was difficult to extract. However, one of them, Bernard Oliver, expanded—and thus simplified—the message. It appears below:

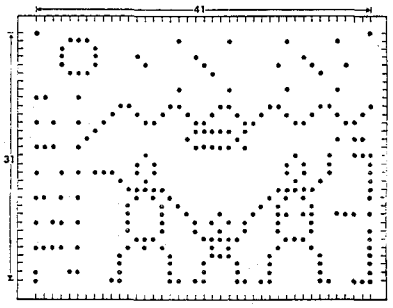


A peculiar feature of this message is that it consists of 1,271 ones and zeros—in computer terminology, 1,271 "bits" of information. To anyone mathematically inclined, the number 1,271 will be recognized as the product of two prime numbers: thirty-one and forty-one.

This suggests the possibility that the message should be written out in forty-one lines of thirty-one bits each, with the zeros left as blank spaces since they were pauses in the transmission as shown:



This arrangement is unenlightening. The other possibility, thirty-one lines of forty-one bits, is shown below:



It is clear that the transmitting planet is inhabited by two-legged creatures that apparently are bisexual and mammalian. The circle at the upper left is their sun, with its planets spaced below it. The man-like creature points to the fourth planet, where the civilization resides. The wavy line emanating from the third planet shows it to be covered with water, and below it is a fishlike symbol. Apparently the civilization has visited this planet and found it to have marine life. The planets are numbered, down the left side, in a binary code. Symbols across the top represent the atoms of hydrogen, carbon, and oxygen, indicating that the chemical basis of life there is like our own. The scale on the right, labeled in the binary code, shows that the creatures are eleven units high, the units presumably being the wave length of the signal: twenty-one centimeters. This works out to seven and one half feet.

Drake's cryptogram was devised not merely for his amusement and that of his colleagues. He sought to stimulate some hardheaded thinking about the decipherment problem. What was needed, [Philip] Morrison [of Cornell University] said, was a new specialty: "anti-cryptography," or the designing of codes as easy as possible to decipher. Morrison devised a scheme for coaching distant

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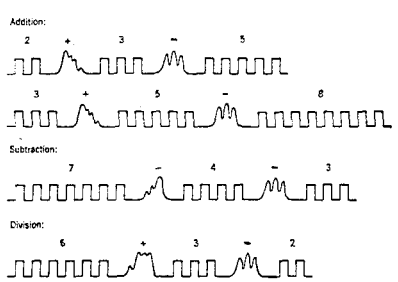
creatures in the establishment of a television link. Such, it is widely thought, would be of immense importance, for both sides would have almost nothing in common. All that we can count on is that all beings sufficiently intelligent for interstellar communication must have a mathematics based on numbers and on the simple concepts of addition, subtraction, division, equality, and so forth. They must be aware of the structure of the various atoms. Yet their higher mathematics, their logic, their way of representing atomic structure, may differ radically from our own.

Despite these handicaps, it is very probable that they can see. The sense of sight is so important that, as Bernard Oliver pointed out, it has evolved independently in widely diverse creatures on our own planet: flies, scallops, and men, for example. Hence the emphasis on establishing television contact—using what [Ronald] Bracewell [of Stanford University] described as "sophisticated sign language."

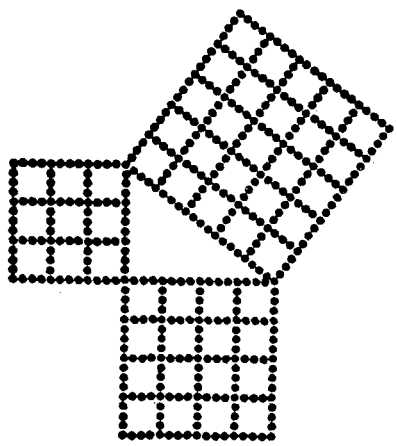
Morrison's method for making such contact was an elaboration of the "radioglyph" scheme advanced by the British mathematician Lancelot Hogben, in a 1952 lecture to the British Interplanetary Society, entitled "Astraglossa, or First Steps in Celestial Syntax." Hogben had proposed that numbers could be represented as ordinary pulses. Five such pulses would indicate the numeral five. Mathematical concepts, such as "plus," "minus," and "equal," would each be symbolized by a distinctive signal of some sort—a radioglyph. In Morrison's version, numbers were indicated by square-shaped pulses, whereas "plus," "minus," and so forth were represented by other pulse shapes. Distant beings would be introduced to the meaning of these symbols in terms of simple arithmetic, as follows:



The next problem would be to introduce the concept of *pi*, the ratio of the circumference of a circle to its diameter. *Pi* is an "irrational" number that cannot directly and precisely be expressed in numerals. However, it can be suggested by adding together an indefinite series of fractions whose sum "converges" on the value of *pi*. This was how Morrison proposed to do it.

He would then send a series of extended radio signals, each marked at its start and finish by a pulse, with occasional pulses between. He would intersperse these with the symbol for *pi* in the expectation that those on the receiving end would guess what he was driving at: namely, that the lines of radio emission should be aligned, one below the other, so that the seemingly random pulses form a circle.

This would establish the "raster" of a television screen—the pattern of its horizontal scanning lines. The next step, Morrison suggested, might be to transmit an illustration of the Pythagorean theorem—reminiscent of the proposals of a century earlier for interplanetary attention-getting:



The 525 lines of American television channels are scanned thirty times a second, which is fast enough so that our eyes see only a smoothly changing picture. However, there are severe limits on the speed with which a picture can be transmitted over interstellar distances. The farther away the transmitter, the more prolonged must each pulse, or "bit" of information, be to stand out above the background noise. This already has presented problems in designing the television systems for the Ranger spacecraft. When Ranger 7 crashed onto the moon July 31, 1964, its six TV cameras sent 4,316 pictures to earth in the final minutes of the plunge, the last one cut short by the impact. A comparable array of studio cameras, not having to send their images so far, would have transmitted more than thirty times as many. Yet the moon is our nearest neighbor. While the transmitters used for communication between solar systems would be far more powerful than those of Ranger, the distances would be vastly greater. It therefore appears that interstellar sending speeds will have to be far slower. But this should not be too troublesome, since the messages will in any case take years to reach their destination. Also we, in our ignorance, cannot set limits on the skill and ingenuity of our distant friends in devising ways to speed up their sending rates.

—WALTER SULLIVAN
in *We Are Not Alone*
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THE USES OF LITERATURE IN AN AGE OF SCIENCE

By JOSEPH WOOD KRUTCH

LET me immediately call your attention to the fact that my title refers to the function of literature rather than merely to the function of the writer in an Age of Science. That the writer has such a function is seldom doubted. He can act as an independent middleman between the scientist and the uninstructed layman. Sometimes he is little more than a ghost writer who on the one hand shares enough of the scientist's knowledge to have some idea of what he is doing and at the same time enough of the ignorance and other limitations of the uninstructed layman to know how to tell this layman as much as the layman will be able to understand. Such a writer is useful; in fact, he is desperately needed by both the scientist (who needs the financial and political support as well as the confidence of the layman if science is to play its full part in society) and by the layman if the layman is not to regard science as a form of black magic which must remain totally incomprehensible.

This importance of the writer is, as I have just said, great and beyond dispute. But is there such a thing as literature which is not anti-scientific on the one hand and not mere popular science on the other; something which concerns itself often with the same subject matter as science but in some different way? And when I say literature, I am thinking not only of fiction and drama and poetry but also, perhaps especially, of expository writing which deals with the same facts and themes as pure science but with an approach and emphasis which is different.

Now I am not, I hasten to assure you, about to launch upon a defense of the humanities of that familiar sort which consists of vague reference to literature as a graceful ornament and relaxation, as a home of lost causes to which we pay sentimental deference, or as a land of "dreams" to which we retire when reality is too much for us. What I am trying to define for myself is a function, or rather a group of functions, which literature performs when it is neither an escape from scientific truth nor a mere popularization of such truths but a way of looking at science which is not, and need not be, the scientist's way but which makes it easier for many of us to live comfortably in that world of science which is so different from the world our imagination gave us back in the days when imagination was free to imagine pretty much what it pleased about nature, about human nature, and about a God made in man's own image.

Because literature, unlike science, is at least as much subjective as it is objective, because it is so distinctly man-centered rather than centered outside man around some concept of absolute truth to fact, literature constitutes a continuous reminder of something the man of letters believes to be true and believes that the scientist sometimes denies or forgets: namely, that science exists to serve man, not man to serve science. The man of letters is not so ready, as many scientists are, to say that we must never ask whether this discovery or that machine is likely to be a blessing or a curse to mankind and that we must be prepared, if necessary, to perish for the Glory of Science, much as Jonathan Edwards said he would be willing to be damned for the Glory of God.

The inventor of an airplane in Samuel Johnson's romance "Rasselas" refused to make his invention public because he believed that man should not be able to fly until he had first become virtuous. We are not likely to, and perhaps should not, take quite that position. But we may appropriately accept the reminder that the power which science so abundantly supplies us with is good only so far as it is used for good ends; that if we are not willing to refuse to fly until we have become virtuous, we ought at least to realize that being able to fly will not make us either virtuous or happy—which is what the more extreme proponents of technological progress seem to assume. If mankind really does presently enter upon a scientific and technological Utopia, instead of either perishing in a catastrophe or being reduced to a mere slave of his own machines, it will be because he has remembered what many scientists who have a touch of literature in them and literature itself have in many different ways reiterated, namely, that unless man sees science as his servant rather than his all-demanding god, he may end by immolating himself on that god's altar as the victims of religious superstition have immolated themselves upon the altars of their own, not stranger gods.

Hardly less obvious or less often recognized is that thorny question of values. Can science establish them and, if not, are they then necessarily either merely arbitrary or merely fictitious? To the first question, "Can science establish values?", scientists themselves give sometimes a "Yes" and sometimes a "No" answer. And if the answer is "No," those who give it sometimes answer the second question, "Are values then merely arbitrary or fictitious?" with a "Yes." And if they do answer "Yes," then they fall into the completest possible moral relativism, where the monster is as admirable as the saint.

Because this question has been so often discussed, I am not going to discuss it at length but make only two comments. So far as I myself can see, science as such cannot by its very definition establish values. I rest my case on a very simple statement made some years ago, not by a man of letters but by an official scientist of great repute, namely, Dr. Vannevar Bush. "A value," he said, "cannot be deduced from a statement of fact." That seems to me to be conclusive: Science is concerned only with facts, and a statement of facts cannot define a value.

IF the methods of science cannot define a value, then it may be asked, "Can anything else?" Certainly neither literature nor philosophy has ever succeeded in establishing values as statements of fact accepted as such with that degree of unanimity with which scientific statements of fact have been accepted for a time at least. But though a given science may reach a very high state of development without concerning itself with values either directly or indirectly, literature might almost be defined as an attempt to give some account of human life on the assumption that values are of supreme importance. Literature, which deals with the scientific subject matter, may sometimes legitimately raise again and again the question whether or not the universe outside of man actually is morally neutral. I certainly would hesitate to say that neutrality has been conclusively demonstrated and I see no reason why the question should not be asked again and again as searchingly as possible. But even if you dismiss such attempts to find a human meaning in the external universe, one fact seems to

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me to remain. All civilizations have rested upon the explicit or tacit assumptions of some system of hierarchy of values, however arrived at and however different from that accepted in other and perhaps equally successful civilizations. And it is literature in one form or another, literature oral or written, which transmits the civilization's value system however arrived at. If science cannot establish a system of values and if civilization can't survive without one, then civilization cannot survive without literature. In an Age of Science, it is important that this literature should not be anti-scientific or ignorant of science. To be either is to make certain that the literature will be discarded—as the fundamentalist theology was discarded in the old war between science and religion. But literature should have its own way of treating the facts and themes of science.

Let me now try to say something concerning a theme neither so easy to state nor quite so frequently explored as either of the two I have just been touching upon.

IT used to be said that science was merely systematized common sense. Such it obviously was in the days of Galileo and such it still was to a considerable extent well into the nineteenth century. But no one would maintain that it is that today. Over the portal that marks the entry to modern physics and modern biology (which is coming more and more to unite with physics and chemistry) is written a sort of parody of Dante's Inferno: "All common sense abandon, ye who enter here."

If science began in the Renaissance when men began to put more trust in the evidence of their senses than in logical and metaphysical arguments, modern science demands that we reverse the process. In the first place, our senses are of little use because the facts that we are pursuing lead us into the realms of the small, smaller, and yet smaller where first our unaided eye cannot follow, then where our optical microscopes cannot take us, and at last into the realm which even the electron microscope cannot wholly penetrate. At best we have only to deduce or infer what we can never expect to see or hear or feel. What is even worse, we are now used to being told that the realist, but invisible world, which we cannot reach with our senses, is also not capable of being reconstructed in our minds—even that ultimate reality is not only not understood but quite possibly not understandable. The paradoxes of the metaphysicians, like that involving fate and free will, are no less unsolvable than is, say, that of the wave and the corpuscle. Yet it is to that dilemma which the enterprise of common sense ultimately conducted us.

—NBC.

ONE OF SR'S DISTINGUISHED editors-at-large, Joseph Wood Krutch, received the 1964 Richard Prentice Ettinger Medal for creative writing in both science and literature in a ceremony at The Rockefeller Institute on November 12. Institute president Detlev Bronk presented Mr. Krutch with a medal and $1,000 in recognition of the author's service as an agent of "the civilized conscience of man extending its insight beyond the grevious burdens of our exploding technology."

The Ettinger Program for Creative Writing is sponsored jointly by The Rockefeller Institute, the University of Pennsylvania, and New York University, and is supported by gifts from the family and friends of Richard Prentice Ettinger, co-founder and chairman of the board of Prentice-Hall, Inc.

By so honoring Mr. Krutch (former drama critic and Brander Matthews Professor of Dramatic Literature at Columbia University, 1954 National Book Award winner, and editorial board member of *The American Scholar*), the Ettinger Program for the second time in a row emphasized the importance of man understanding himself in relation to his environment. Last year's Ettinger award went to Dr. Paul Sears, the great Yale conservationist.

The text in adjacent columns of this and the opposite page of *SR* was excerpted from Mr. Krutch's remarks in accepting the Ettinger prize. The complete text of his acceptance speech will appear in a forthcoming issue of *Rockefeller Institute Review*, a publication of The Rockefeller Institute Press.

As far back as the nineteenth century we began to realize that things were not what they seemed: that, for instance, when our five senses told us that the chair we sat on was a solid object, all five of them were lying. By now all the ordinary phenomena of the world we seem to inhabit are mere fantasies, created by senses and intellectual concepts which, one and all, are united in a conspiracy to deceive us.

And yet most of our lives is necessarily lived in the realm of appearance. Call it animal faith, if you like. But whatever you call it, our active, our emotional, and a large part of our intellectual life continue (and probably will continue as long as we are recognizable as the kind of creatures we now are) to have their being in the world of seeing rather than in the world of scientific facts. Even if you are inclined to dismiss literature as no more than an account of the universe as it really isn't, such is the universe of appearances which is in many ways more real to us than any other. If we did not have animal faith, we could not survive; and, at a minimum, literature helps us to retain an animal faith by which we can live in our human world.

The last claim I have to make is the most inclusive of all, perhaps indeed includes all the others. It is based upon the simple fact that man is, or at least always has been so far, a creature of emotions as well as of intellect. But pure science has to do with the intellect only. It is concerned exclusively with knowing and through knowing with doing. The phrase "coldly scientific" has become a cliché. And science thus performs its special function when it is cold in the sense that it refuses to allow its conclusion to be influenced by its emotions. But the man who is nothing but "coldly scientific" (if indeed such a creature has ever so far actually existed) is hardly a man at all.

All literature is, on the other hand, emotional. To a greater or lesser extent, it may also be concerned with what we believe to be the facts of life but it inevitably involves also (as science does not) an emotional reaction to those actual or supposed facts. And this is very significantly the case with that special sort of literature with which I am concerned this evening; with that sort, I mean, which deals with the facts and the themes of science in some literary way. You may call it impure science, if you like. I am aware that some scientists despise it more passionately even than they despise the literature which is admittedly an escape from fact into the realm of fantasy and dreams. To them it seems not only childish but dangerous, something capable of disturbing and corrupting the vision of science itself. But surely it is no threat to that vision so long as it acknowledges what it is and does not pretend to be pure science.

Perhaps I can put the same thing in another way by saying that man needs not only to know but also to wonder and to love, and that science, as such, has nothing to do with either wonder or love though those two are perhaps the essential concern of the kind of literature I have been trying to defend.

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THE RESEARCH FRONTIER

—Harvard Alumni Bulletin.

WHERE IS SCIENCE TAKING US? *To a deeper understanding of ourselves, it is to be hoped. Up to now, however, this objective is not too much more than a hope. The study of mental and emotional states remains in its infancy. Psychoanalysis, by common repute the most effective form of treatment, has not yet demonstrated its value in experiments accepted as conclusive by any major segment of medicine. Spontaneous remission of symptoms occurs in a very large number of cases where no treatment has been given. Eighty of the 182 pages of the first issue of "International Journal of Psychiatry" (dated January 1965) are given over to a professional discussion of the implications of these facts.*

Meanwhile, Little, Brown and Company, of Boston, has published a book titled "Positive Disintegration." In its pages is roughly outlined a new theory of mental

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KAZIMIERZ DABROWSKI, M.D., Ph.D., is a professor in the Polish Academy of Science and director of the Institute of Child Psychiatry and Mental Hygiene in Warsaw. Although his work is almost unknown in the United States because of poor communication between Poland and the West, he has during the past thirty years published in Polish, French, German, and Spanish more than fifty papers and five books on child psychiatry—all written from one distinctive point of view of personality development. He refers to this view as *the theory of positive disintegration*. The theory recognizes and emphasizes positive aspects of what are usually described in Western psychiatric literature as negative or "pathological" symptoms of mental illness.

Dabrowski postulates a developmental instinct: that is, a tendency of man to evolve from lower to higher levels of personality. He argues that personality develops primarily through dissatisfaction with, and fragmentation of, the existing psychic structure. Responding to disharmonies within the self and in adaptation to the external environment, the individual "disintegrates." Anxiety, psychoneurosis, and psychosis are symptoms of this disintegration; they mark a period of involution, psychopathology, and retrogression to a lower level of psychic functioning. Finally reintegration occurs at a higher level. The personality evolves to a new plateau of psychic health. Adaptation, both within the self and to the environment, is again adequate to cope with the challenges of existence.

I repeat: Dabrowski does not consider the pattern just described as aberrational. On the contrary, he feels that no personality growth ever takes place without periods of disintegration. He therefore regards anxiety, psychoneurosis, and even some symptoms of psychosis as often healthy rather than always pathological.

When are depressions, anxiety, and other psychotic symptoms positive? Dabrowski gives several criteria: 1) when the symptoms arise during periods of developmental crises or of extreme stress; 2) when both insight and a capacity for emotional closeness are present; 3) when there is involvement of the whole person instead of merely the appearance of narrow symptoms which do not arouse the person's own concern; and 4) when there is a balance of retrospection and introspection.

The roots of this Dabrowski view of personality may be traced to the concepts of three earlier scientists. Hughlings Jackson, the English neurologist, dealt with the evolutionary development of the central nervous system from lower to higher forms of organization. The Polish psychiatrist, Jan Mazurkiewicz, applied Jackson's views of evolution and dissolution of the nervous system to study of mental states. And Jean Piaget, the Swiss psychologist, in studying the development of reasoning and speech in children, has mapped personality growth in terms of a gradual unfolding of abilities in the child.

Dabrowski extends Jackson's theory of evolutionary development of the central nervous system to the psychological development of the personality. Like Mazurkiewicz, Dabrowski places emphasis on self-determination and incorporates Piaget's views of the progressive unfolding of abilities. Above all, however, Dabrowski emphasizes the positive function of conflict and anxiety.

Dabrowski relates his concept to a variety of empirical data, everyday observations, and clinical experience.

First, psychological examination of normal children in Warsaw public schools, who were judged by their teachers to be above average in intelligence and well-adapted, has shown that about 80 per cent have different symptoms of nervousness and slight neurosis such as mild anxiety, phobias, inhibitions, slight tics, and different forms of over-excitability. Dabrowski regards this as evidence that psychiatric symptoms are frequent in children who have a high potential for personality development.

Second, in normal development greatest personality growth occurs during periods of greatest psychological upheaval, for example during puberty—evidence that anxiety and nervousness can be accompanied by accelerated development.

Third, severe environmental stress often may, in producing psychological crises, contribute to creativity and growth—evidence that situations of stress can precipitate development.

Finally, in highly-creative persons, periods of psychological disharmony are often present and related to the creativeness —evidence of the positive correlation between creativity and different states of disintegration.

In the West the most broadly accepted theoretical model of intrapsychic conflict and symptom formation is that of psychoanalysis. Early in its development, psychoanalysts regarded frustration as negative and encouraged extreme permissiveness in child-rearing. But it was soon recognized that experience with conflict was an essential part of growth. Either extreme conflict or complete absence of conflict led to psychological difficulties.

Psychoanalysis conceptualizes a disequilibrium among id, ego, and superego as leading to symptom formation, to new or strengthened defenses, or to growth. Two American psychoanalysts, Erich Lindemann and Eric Erikson, have particularly concerned themselves with the social and psychological aspects of development.

Lindemann's contributions to psychosocial understanding have come to be known as "crisis theory." He describes the individual as normally in a state of equilibrium in relation to his environment. Occasionally, the individual may meet a situation which he is unable to handle with his usual homeo-

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illness which, if proved correct in practice, would help to explain the high automatic remission rate. The theory emphasizes the role of conflict in personality development of all individuals. The theory says that neuroses and even some psychoses are essential to the growth of every human. Accordingly, many symptoms now assigned to illness may actually be signs of healthy creative expansion.

The "theory of positive disintegration" is the work of Kazimierz Dabrowski, M.D., Ph.D., a professor at the Polish Academy of Science and director of the Institute of Child Psychiatry and Mental Hygiene in Warsaw. He has written several scores of scientific papers and three books on the subject in the last thirty years—all in languages other than English. From these papers and books, from talks with Professor Dabrowski in Poland and in this country, and through exchange of correspondence and manuscripts with the professor and his staff in Warsaw, Dr. Jason Aronson, an instructor in psychiatry at Harvard Medical School, edited the volume since published in English by Little, Brown. The text below is a version of the introduction to the book, revised and expanded by Dr. Aronson for SR/Research.

static methods; he becomes emotionally upset. An emotionally hazardous situation (or emotional hazard) is a sudden alteration in the field of social forces within which the individual exists, such that his expectations of himself and his relationships with others are changed. Examples are: loss of a significant relationship, introduction of new individuals to the social orbit, transition in role in relationships at the beginning of adolescence or in marriage or job promotion.

During such a crisis the individual shows increased tension, unpleasant affect, and disorganized behavior. His attempts at solution may result in his return to his former psychic equilibrium, or may advance him to a healthier integration, or (if the problem has been beyond his capacity to handle) he may fail to adapt and instead may restore equilibrium at a lower level of integration.

In the course of life, all people experience many such crises, the outcome of which determine their personalities, their creativity, and their mental health.

What Lindemann describes as "crisis" (increased tension, unpleasant affect, and disorganized behavior) Dabrowski terms "symptoms of disintegration." Although this process may have either a positive or negative outcome, Dabrowski feels that in the vast majority of cases the outcome is positive. Dabrowski sees a negative outcome only when the environmental situation is very unfavorable or when a severe physiological process is present.

In his description of emotionally hazardous situations, Lindemann emphasizes an alteration in the field of social forces. The press of maturation is seen as causing an emotional hazard through effecting a change in role relationships. Dabrowski hypothesizes an internal disposition to development: the instinct of development. He regards external hazards as stimuli to the activity of this tendency, and, therefore, in general, advantageous to personality development. If the instinct of development is strong, he feels that emotional hazards always have favorable consequences.

The similarities between Lindemann's crisis theory and Dabrowski's theory of positive disintegration are striking, but less surprising, however, when one recognizes that both men have been concerned with similar problems in preventive psychiatry. Lindemann, professor of psychiatry at Harvard Medical School and psychiatrist-in-chief at Massachusetts General Hospital, has been concerned with problems of community health in the mental health services of his hospital and at the Wellesley Human Relations Service which he organized in 1948. Dabrowski, who organized the Institute for Mental Hygiene in Warsaw in 1935, and who is presently director of the Institute for Mental Hygiene and Child Psychiatry of the Polish Academy of Sciences in Warsaw, has been dealing with the same questions.

Erik Erikson, in his theoretical contributions to ego-psychology, has described specific conflicts in eight different stages.

The outcome of the first crisis, which occurs in early infancy, determines whether the individual's inner mood is characterized by *basic trust* or by *basic mistrust*. Erikson regards this outcome as depending largely on the quality of maternal care. The second stage is the crisis of *autonomy* vs. *shame*, determining which of these states will characterize the individual. The third conflict (part of what Freud has described as the Oedipus complex) is *initiative* vs. *guilt*, involving resolution of affectionate feeling toward the mother and competitive feelings toward the father. The fourth crisis arises in the child's learning and collaboration with others; its outcome determines the relative strength of his sense of *industry* as compared to his sense of *inferiority*. The fifth stage, *the identity crisis*, has been the major focus of Erikson's attention. He defines ego identity as the accrued confidence that one's ability to maintain inner sameness and continuity is matched by the sameness and continuity of one's meaning for others. The sixth, seventh, and final crises are *intimacy vs. isolation*, *generativity vs. self-absorption*, and *integrity vs. despair and disgust*—integrity here referring to the acceptance of a sense of order and meaning in life.

In Erikson's view of human growth, the solution of each of the eight crises is dependent on the solution of earlier ones. Erikson's concepts of ego synthesis and resynthesis in the development of identity are similar to Dabrowski's concepts of disintegration and reintegration in personality development.

Although Dabrowski has not concerned himself with specific conflicts at various stages of development, he agrees with Erikson in placing particular emphasis on the *identity vs. identity diffusion* conflict. In Dabrowski's terminology, this conflict is described as the arising of self-awareness and self-criticism (the "third factor," Dabrowski calls it).

Neither Lindemann nor Erikson has written specifically on the positive functions of acute psychoses. That anxiety, even psychoneurosis, may have a positive function in personality development is not inconsistent with current attitudes in Western psychiatry; but that psychoses (the persecutory delusions of paranoia, the hallucinations and withdrawal of a schizophrenic, and the wild hyperactivity of a maniac) may play a positive role in an individual's maturation . . .that falls strangely on our ears. We tend to view psychosis as a *failure* of defense, the surrender of attempts at adaptation.

Yet, a few Western psychiatrists have proposed that psychoses may have a positive function. Thomas French and Jacob Kasonin, in an article published in 1941, presented the hypothesis that a schizophrenic episode "may be a transitional episode in the process of emancipation from an old method of adjustment and 'learning' a new one," and that the patient

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may achieve on recovery "a better social adjustment than had been possible before the illness." More recently, Gregory Bateson, in a brief introduction to a patient's story of psychosis, suggests that schizophrenia is a "vast and painful initiation rite conducted by the self" and running a definite course toward birth of a new identity.

Dabrowski's *theory of positive disintegration* antedates these independent reachings in the direction of his conclusions. Hence Dabrowski's theory is not only interesting but even exciting in the breadth and depth of its implications. The ubiquity of psychological symptoms has always confounded a simple descriptive psychopathological approach to mental illness. Dabrowski's theory gives these symptoms a role in normal personality development that is consistent with their broad distribution as shown by epidemiological studies and as felt by those aware of the problems in themselves and in those around them.

But intellectual excitement is not the best criterion of meaningfulness. What is the scientific status of Dabrowski's *theory of positive disintegration*? Is this a fundamental contribution to psychiatric theory? Are his concepts a more adequate model for personality development than other theories?

The answers to these questions depend on more thorough definitions of Dabrowski's concepts than are available in his writings. His concepts of third factor, disposing and directing center, uni-level and multi-level disintegration are not precisely defined clinically and their exact meanings are vague. This is not to say that these concepts cannot be defined precisely, only that clear definition is not yet achieved. There is, of course, considerable variation in the degree of precision and clarity of concepts of other personality theories. These problems of definition are not unique to Dabrowski's work.

And, too, more than meaningfully defined concepts is necessary for a theory to achieve scientific status. It must show broader explanatory power than alternate theoretical models. As described above, the phenomena conceptualized by Dabrowski can be stated in other theoretical terms. Moreover, a theory of personality is functional. It is relevant to a broad range of problems: treating emotionally disturbed patients, planning educational programs, and raising children. The clinical usefulness of Dabrowski's ideas is only hinted at in his essays.

The *theory of positive disintegration* suggests a number of research possibilities. There are developmental studies which might be done. For example, one might select a group of "normal" children and carefully follow their development over a number of years, observing such psychological symptoms as anxiety, depression, withdrawal, or disassociation. Some questions one might ask of the data collected are: What is the incidence of psychiatric symptoms in the course of development? Is I.Q. correlated with the incidence of symptoms? Do those children who experience more psychological crises end up more nearly fulfilling their potential?

There are epidemiologic studies that might be done too. For example, one might select a population of "normal" adults and investigate the incidence of psychological symptoms. In such a survey one should not only count symptoms but also obtain some measure of the ability and productivity of the individuals under study in order to better evaluate the symptoms. What is often regarded as "psychological deficit" may be positively correlated with productivity and be perhaps a sign of positive disintegration. If one were to regard all symptoms as signs of psychological deficit, the results would be shocking. (The New York City *Midtown Study* of 1660 adults showed 81.5% to have "psychological deficit.")

Another type of study might examine intensively a group of exceptionally creative individuals. Are psychological symptoms related to their development and productivity?

Of course, like man, no theory is born an adult ready to meet all challenges. But, if the *theory of positive disintegration* is to develop through adolescence to maturity, progressive clarification of its terms, of the breadth of its explanatory power, and of its practical implications, are questions it must meet and handle.

LETTERS TO THE SCIENCE EDITOR

Two-Shot Earthmen

I WAS GREATLY pleased by Fred Hoyle's article [*SR*, Nov. 7] concerning man's lack of uniqueness in the universe. With one point, however, I must take issue. Dr. Hoyle states that, "with coal gone, oil gone, high-grade metallic ores gone, no species, however competent, can make the long climb from primitive conditions to high level technology. This is a one-shot affair. If we fail, this planetary system fails so far as intelligence is concerned. The same will be true of other planetary systems. On each of them there will be one chance, and one chance only." He believes that if the human species fail on earth, some other species will not "take over the running" due to a lack of energy sources and raw materials. However, he overlooks the fact that, over geological time, buildings and machines of our civilization will weather away to form a sedimentary rock which can be enriched by the same chemical processes that resulted in our present-day ores. Coal and oil, too, will be formed once again, given enough time. If man has disappeared, there will be an opportunity for another dominant (though doubtless different) species to evolve with time, from among the species remaining on earth. This species will have available high-grade ores and fuel supplies. In short, civilization need not be limited to one shot per planet, but to several, over geological time.

STEPHEN L. GAFFIN,
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School of Science,
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Troy, N.Y.

Why a Plan?

IN HIS FASCINATING "Can We Learn From Other Planets?" (*SR*, Nov. 7), Fred Hoyle says "Intelligent life is such a remarkable phenomenon to emerge out of the basic physical laws..." that it justifies an hypothesis that *plan* exists. Except that an hypothesis does not imply a conclusion, this method of thinking verges upon that by which the gods were created to explain the unknown.

Is intelligent life more remarkable than, for instance, a blade of grass? Dr. Hoyle suggests that earthly existence is influenced and affected by the "out there," which I take to mean the entire universe. Since both grass and intellect are products of the cosmos it is necessary, in order to understand either, to understand the cosmos. That feat is no greater in understanding intellect than in understanding grass. So why is plan suggested more by intellect than by grass?

Again, Dr. Hoyle says, "I do not doubt that it would be possible to inject ideas into the modern world that would utterly destroy us." May I volunteer an absurd example? I'm sure I, at least, shall be utterly destroyed if the idea gains advocates. It is—*Eradicate believing from the minds of men!*

This does not mean that error, groping, ignorance would suddenly give place to understanding and wisdom, nor does it mean that understanding and wisdom would be crippled. On the contrary. It means that, deprived of resort to that lowest form of conscious cerebration, that primitive form of non-thought, believing, mankind would be forced to rely upon the processes of understanding, the one faculty of the human mind that gives it superiority over that of the ape.

Understanding requires use of the brain. Believing, in its purest degree, is accomplished best by very primitive people; it does not need, nor does it permit, understanding.

On one of those distant planets imagined by Dr. Hoyle may be an intelligent life that is unable to believe. I'll bet it has us beaten a million years.

FRED N. KERWIN.
Ada, Mich.

ON THE WAY toward answering the ques-

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tions, "Can We Learn from Other Planets?", cosmologist Fred Hoyle—after a workmanlike beginning—abandons science at times to resort to mysticism. He says "our species has arisen from an evolutionary process that guided itself throughout past ages." "We are still in the grip of natural processes." Yet suddenly he introduces "a religious hypothesis—that the emergence of intelligent life is not a meaningless accident."

Religion, at least modernized religion, need not oppose or replace science.

Doubtless we should accept "the probability of there being intelligent life 'out there'" and the idea that "things must go this way" in order for such life to emerge. But it doesn't have to follow that the process "is not just a chance affair" or that the way is not only inevitable but part of a purposeful plan. The way could have been one—or sometimes parallel ways—made through jungles of obstructions by successful lines of evolving organisms. Where evolution failed to make a path, planets by the trillions developed no intelligent life.

The question of whether there are important "messages" available for us from outer space and—if so—what we should do about them does not require that at any stage we abandon scientific methods in order to find an answer.

ALEXANDER LINCOLN, JR.
Meredith, N.H.

IF, AS Professor Hoyle believes, there are many varieties of material intelligent creatures in the universe besides man, a possible explanation of life's presence on earth is that one or more of these other varieties have made the long slow effort to create us. Such an effort if made from a planet of another star (such as Barnard II) would involve enormous difficulties with regard to the time required, particularly in view of the amount of experimentation evidenced by the record of living things here.

Random genetic mutations are not a very satisfactory explanation of the mechanism of evolution for, with ease, they can only explain changes in an existent genetic pattern. From embryology it is inferable that evolving genetic information is primarily accretive rather than mutative in character.

JOHN R. TOMLINSON.
Duncan, Okla.

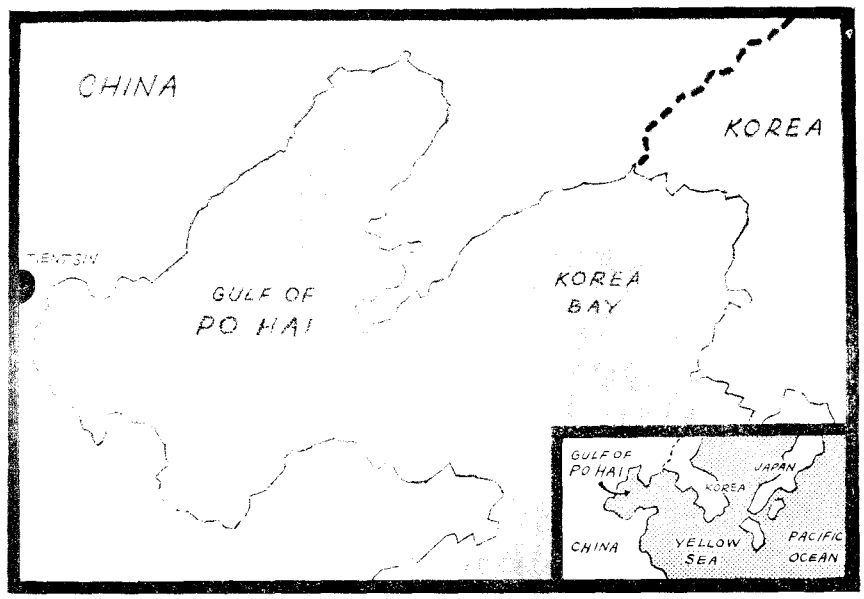
FRED HOYLE (*SR*, Nov. 7) may be right when he asserts that the Communist-anti-Communist theme will not affect the future of the world in any marked degree. Indeed it seems possible that the socialistic trends of the Free World and the development of Communism toward *bourgeoisie* will merge one day. But let us not forget: We and our children have still to survive the next fifty years, during which the communistic threat hardly will cease to be dangerous and deadly.

GUSTAV A. TAMMANN,
Mount Wilson and
Palomar Observatories.
Pasadena, Calif.

A Cheer

I'VE JUST FINISHED reading the letters to you in the November 7 number of *Saturday Review*.

At first I was going to write to the ignoramus named Louis Lavoie who was so



—Doug Anderson.

ON THE THEORY THAT IT IS NEVER TOO EARLY TO BEGIN thinking of avenues through which chronic antagonisms may be resolved into constructive relationships, *SR*'s science editor reproduces the above map of a segment of the seacoast of mainland China. The lightly shaded area immediately bordering the continent is shallow water, with a maximum depth of eighty-two feet. The depth of the more darkly shaded area drops from eighty-two to 328 feet. During the period of friendly cooperation between the Union of Soviet Socialist Republics and Communist China, the rectangle marked off by this map was proposed as the site of a major scientific experiment. Not many details are known, but a brief report of the central idea has been published by Mikhail A. Klochko, one of the technical advisors sent to China by the Kremlin. This report appears in *Soviet Scientist in Red China* (Praeger), written by scientist Klochko following his defection to Canada. The pertinent text:

"Professor Liu and I did not return to Peking directly, but turned instead to Dairen, Port Arthur, and the salt marshes of the Liaotung Peninsula. We took advantage of our stay in Dairen to see the salt marshes along the north coast of the Gulf of Po Hai. One reaches them by a beautiful road that winds along the edge of the sea. Viewed from afar, the dyke-bound marshes looked like huge framed mirrors reflecting the sky and clouds, their color varying from dark blue to the palest green tinged with yellow. These salt marshes are not far from Fuhsien, a town which, like Dairen, Port Arthur, and other towns of the Liaotung Peninsula, suffers from a shortage of fresh water. This shortage could be alleviated if a project for the desalinization of (and reclamation of land from) the Gulf of Po Hai—a project I outlined at some length during my stay in China—were carried out.

"A glance at the map of China shows us that the Gulf of Po Hai offers exceptional opportunities for desalinizing some of its waters, draining other areas covered by it, and using the land for agriculture. It is the point where the ocean makes its deepest penetration into continental China, bringing the seaports close to the inland cities; the gulf itself is relatively shallow (meaning that the volume of water is not great in relation to the surface, so that one could evaporate or desalinize it quite rapidly); it has a large river flowing into it; its connection with the sea is only a strait that is very narrow in comparison with the length of the shores of the gulf; and the climate of the region is excellent, with adequate precipitation.

"I calculated that, according to the amount of fresh water now emptying into the Gulf of Po Hai and the amount of salt water that could be released over a dam built across the strait, the salt content of the gulf's waters could be reduced to 0.3 per cent in thirty-six years, a level at which the water would be suitable for irrigation and other purposes. It would also be possible to drain part of the gulf once this were accomplished. I developed these ideas in detail in a paper that I gave to the directors of the Peking Institute before I left China, and it was later published in the *Chinese Chemical Journal*. I realized that vast and comprehensive research was needed to carry out such an ambitious plan, but I expressed my faith that it was entirely possible."

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furious at your stepping on (possibly) his traditional upbringing. Then I decided I had to tell you instead how much I look forward to your pages at the rear of the magazine. In fact, I was not interested in *Saturday Review* enough to take it until I happened to see a number devoted to science.

I think I have gotten a number of people interested in the magazine on account of your articles and those you edit.

I've only a vague understanding of many things in your department. But I've learned from my scientific husband through the years and feel I can see through a lot without having taken a degree in science.

Everything you write is delightful to me. I wish you were in every week.

FAY H. BABB.

Los Angeles, Calif.

Two Cheers

AFTER ACCIDENTALLY coming across Fred Hoyle's unusually thoughtful and delightfully provocative science article, I wish to express my thanks to him, and secondly to *SR*, for such a generous amount of stimulation. As an undergraduate in physics and a dabbler in scientific philosophy, I was quite impressed not only by Dr. Hoyle's essay, but also upon discovering the level of quality maintained throughout the remainder of the issue.

Having suffered the agony of screening the trash on the magazine stands for some probing and conscientious articles, I am much too pleased upon reading your issue to deny you my subscription.

DAVID J. TOWNS,
University of Texas.

Austin, Tex.

Three Cheers

CONGRATULATIONS on the excellent story in the October 3 issue by science editor John Lear, "Ancient America's Geometers." The article is both interesting and, as far as we know, factually accurate. We are particularly pleased with Mr. Lear's account of the efforts being made to preserve Poverty Point, and trust that his contribution will bear fruit.

ELBERT COX,
Regional Director,
Southeast Region,
National Park Service.

Richmond, Va.

And a Question

YOUR ARTICLE on "Ancient America's Geometers" [*SR*, Oct. 3] was very interesting. In it you state that nothing had been found to indicate that these ancient inhabitants had mastered agriculture. That made me look again at the color photograph on the cover.

What is striking about the picture is the greenness of the mound representing the serpent. This greenness has spread but slightly from the mound itself, yet the fields and open areas in the neighboring brush have not yet turned green. (I judge that the picture was taken in the spring.) The tendency would be for the open areas, except plowed fields, to turn green together. This makes me wonder what these ancient people may have done that would hasten the early development of plant life on the mound, even after so many years. If the development of plant life was not to be uniform in a small area, I would expect it to develop later on the mound, because of a uniform, underlying water table; and, I would expect the north slopes of the mound to be the last to turn green, because of the lack of sunlight. The development of plant life, though, is limited to the mound, with a limited spread and uniformly on all slopes.

Could not these ancient people have combined the raising of some kind of crop with a religious connotation of their work?

FREDERICK J. DE LA FLEUR,
Director of Research,
New York State
School Boards Association, Inc.

Albany, N.Y.

On Teaching Chinese

YOUR ARTICLE on page 61, *SR*'s issue of November 7, entitled "On Teaching Chinese," attracted my attention—so I read on. The first impression was that the small paragraph actually concerned with "teaching Chinese" hardly justified the heading, but why should I complain of that in view of the fine advertising you have given to the cause I live for—Chinese language teaching?

I was truly shocked, however, to learn that "Today only one high school, in California, is reported to be teaching Chinese." And this is followed by the dramatic challenge, "What high school principal elsewhere, what local school board, has the wisdom and courage to launch the wave of the future?"

Let me state that I have been teaching Chinese language since 1943 at Yale University, to the United States Air Force, and —in summer intensive programs—to high school students. I am supposed to be "retired," but last year I spent at the headquarters of the Modern Language Association of America, setting up a Chinese Language Information Center because of the proliferation of Chinese language programs in this country and Canada and the consequent demand for some center for the activities of an up-and-going Chinese Language Teachers Association.

Last year we compiled a list of 102 colleges and universities which have programs —high schools and elementary schools!

Anyone interested might write to Mrs. Eileen Marron at the Modern Language Association, 4 Washington Place, New York City, for a copy of the latest lists of college and high school programs in Chinese.

Thank you for using the heading "On Teaching Chinese," for I am sure it has made some people sit up and take notice. But please bring your "Research in America" up-to-date!

HENRY C. FENN,
Chinese Language Department,
Dartmouth College.

Hanover, N.H.

EDITOR'S NOTE: *The key words in the quotation cited in the second paragraph of the letter above are "reported to be." SR's science editor wrote what was reported to him by a scholar of Chinese affairs who has in the past been an impeccable source of information and is in position to know the multiple facets of Chinese study. In this instance, the source unaccountably failed.*

There was a time, not too many years ago, when only one high school in the United States taught Chinese. That one was in San Francisco, where Abraham Lincoln High School pioneered Chinese teaching in 1956. Educators elsewhere were so apathetic to the subject that when Dr. Gordon O. Thayer, headmaster of Thayer Academy near Boston, went to the Carnegie Corporation in New York in 1961 with a proposal to teach Chinese to secondary school students, the idea "sounded rather far out" even to the forward-looking people Carnegie president John Gardner has assembled to choose recipients of philanthropic "seed money."

By coincidence, the story from that point onward is published in the November 1964 issue of "The Annals of the American Academy of Political and Social Science." The narrator is Dr. Frederick H. Jackson, now assistant executive vice president of New York University. Dr. Jackson was the Carnegie Corporation executive to whom headmaster Thayer spoke in 1961.

"As discussions proceeded," Dr. Jackson says in "The Annals," "it became clear that several other public and private schools in the Boston area were also interested. After considerable negotiation, which included the Chinese Department at Harvard and the Institute of Far Eastern Languages at Yale, a combined summer and school-year program was worked out and launched in the summer of 1962. Nearly one hundred secondary school students applied for it; forty of them were accepted. They spent a very busy summer working on Mandarin (the dialect which is becoming the national language of both mainland China and Taiwan) and a college-level course in oriental history.

"During the 1962-63 school year the same students continued the language study at one of five schools in the Boston metropolitan area. They met twice a week for two-hour sessions late in the afternoon or in the evening. These classes were taught by roving instructors—the same ones who taught in the summer school. During the second summer many of these young people attended a university-level program and a few of them studied on Taiwan. In September of last year they began college (several of them at one of the more than fifty which currently offer Chinese) with at least two years of work in Chinese behind them. Four of them entered Harvard as freshmen and were placed in the third-level Chinese course.

An Apology

SR's SCIENCE EDITOR apologizes to Mrs. Minnie Hite Moody, of Granville, Ohio, daily columnist for the *Newark (O.) Advocate*, for a rude shaking of her family tree in this space last month.

In a discussion of an effigy mound known as "the Alligator," Mrs. Moody was quoted as identifying Professor Charles White as her grandfather. In actuality, Professor White was a childless neighbor and friend of Mrs. Moody's family. Her grandfather was George Washington Evans, who edited and published various Central Ohio journals, among them *The Ohio Cultivator, Licking Monitor*, and *The Wanderer*.

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No other group of American secondary students has ever entered college with this level of proficiency in Chinese."

At about the time the Thayer Academy program was being worked out in the Boston area by the Carnegie Corporation, New Trier Township High School in Winnetka, Illinois, opened an experimental course in Chinese—taught in Russian. And the United States Office of Education gave Chinese teaching funds to San Francisco State College. Since then other centers of secondary school teaching of Chinese have been established at Seton Hall University in New Jersey, Columbia University in New York, the University of Southern California in Los Angeles, and Washington University in St. Louis, Missouri. According to a list distributed by Kai-yu Hsu, chairman of the foreign language department, San Francisco State College, Chinese is taught today in secondary schools in fifteen states and the District of Columbia. The states: California (seventeen schools), Connecticut (two schools), Florida (two schools), Hawaii (ten schools), Illinois (three schools), Massachusetts (seven schools), Minnesota (one school), New Hampshire (one school), New Jersey (twenty schools), New York (eleven schools), Ohio (one school), Oklahoma (one school), Pennsylvania (one school), Utah (one school), and Virginia (two schools). Two elementary schools in California are also teaching Chinese, and the Vocational Rehabilitation Administration of the United States Department of Health, Education, and Welfare is looking for twelve sightless young people of high school age to whom Chinese might be taught at Occidental College in Los Angeles.

It is evident from the above that SR's science editor last month asked the wrong question. The right question is: How many high school students will see the great opportunity that lies in study of Chinese and then have the stamina to stay with the study until they attain the scholarly level?

I WAS MOST impressed with the comment made in the "Research in America" section, dealing with teaching Chinese. Chinese is the most widely spoken language in the world and it is about time that Americans begin to study it. However, should we merely study foreign languages which happen to be spoken in countries which have Communist regimes? Should we not study languages of other countries which are not Communist? The following is a list taken from the *World Almanac* for 1964 of the twenty-five most widely spoken languages in the world and the number of speakers, in millions. How many of the languages do you recognize?

Chinese (Mandarin)	505
English	294
Russian	170
Hindi	165
Spanish	159
German	120
Japanese	98
Bengali	86
Portuguese	83
Arabic	82
Malay	72
French	71
Italian	58
Urdu	55
Cantonese	44
Javanese	42
Telugu	41
Ukrainian	41
Wu (China)	40
Min (China)	37
Tamil	37
Korean	36
Marathi	34
Polish	33
Turkish	27

Why must we Americans insist that the people of other countries speak English; should we not at least make an effort to speak their language?

DONALD C. JOHNSON,
Southeast Asia Librarian,
Northern Illinois University.
DeKalb, Ill.

"I've been wondering—does Santa Claus live at the geographical or magnetic North Pole?"

Africa

Continued from page 29

been brought within the fold of ancient Egyptian civilization by about halfway through the second millennium B.C. By contrast, the Southern Sudan is insulated, as has been noted already, by the Upper Nile swamps, and consequently it did not begin to be opened up to civilization until after the beginning of the twentieth century. In other words, the Northern Sudan has had a 3,500-year start on the Southern Sudan in making its entry into the field of civilization, and today the two parts of the Sudan are still living in two different ages. At the same time, modern means of communication have reduced the distance between North and South to the vanishing point in terms of clock-time and physical space. Last spring my wife and I, after spending three and a half days nosing our way by steamer from Juba, at the southern end of the swamps, to Malakal, at the northern end, stepped into a plane and in about an hour found ourselves flying over the irrigated cotton lands of the Northern Sudanese Jazirah, between the White and Blue Niles. The Jazirah cotton plantations are an important factor in the economy of the modern world. On the other hand, the Southern Sudanese who had been coming down to the landing places to meet our steamers during our previous three-and-a-half-day voyage were as naked as Adam was before the Fall, except, maybe, for a brass armlet or an embroidered cummerbund that did not cover much (they are six feet six inches tall on the average). It is easy to see why the Southern and the Northern Sudanese find it difficult to live together.

They have been brought together within the frontiers of a single sovereign state by the same historical accident that has brought the Southern and the Northern Nigerians together. The frontiers of Nigeria and of the Sudan have not been chosen by the Nigerians and the Sudanese themselves; they have been inherited by them from the European colonial regimes that have now been replaced by sovereign independent African governments; and the colonial frontiers in Africa were drawn haphazardly. In the European scramble for Africa, the aim of each of the competing European countries was to seize as much African territory for itself as it could without becoming involved in war. The European diplomatists took no account of the actual boundaries between the ancestral domains of the different African peoples. The lines that they drew on the map of Africa cut some African nations into pieces and stitched together fragments of different dismembered African peoples to constitute some single British,

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French, Belgian, or Italian colonial territory. The territories that the African successor-regimes have inherited are, from the ethnic standpoint, mosaics or patchwork quilts; they are not homogeneous national domains.

In the European scramble for Africa, all the African peoples except one were passive victims. The one exception was the Amhara people of Ethiopia. The Amharas joined in the scramble because they realized that, for them, this was the only alternative to being scrambled for, themselves, and probably being partitioned—as were so many of the Amhara's African neighbors. The Amharas were successful scramblers. They doubled or trebled the size of their country, and today about half the population of this expanded Ethiopia is neither Amhara in nationality nor Christian in religion.

SINCE the Amharas acquired their present empire by their own efforts, it is only human, though unfortunate, that they should be determined to maintain their present frontiers and not to allow any of their non-Amhara citizens to secede. But what about the other African countries that have become independent since the Second World War? The present African rulers of these ex-colonial territories had no share at all in drawing the frontiers that they have inherited from their European predecessors, and, on first thoughts, it might be expected that they would redraw the frontiers here by mutual consent, in order to make them correspond to the actual boundaries between the domains of the different African peoples. This is not, however, the line that they have taken. What has happened is that the dominant African people in each ex-colonial territory has taken the government into its own hands and has proclaimed that the ex-colonial frontiers are a sacred national heritage.

On second thought, one can see why the new African regimes have taken this anti-liberal line. The first necessity, for any government, is to maintain itself in existence. This is difficult, at best, for a relatively inexperienced and inefficient African regime that has stepped into the shoes of a European predecessor. These raw and callow African regimes are afraid that, if ever they agreed to a revision of frontiers, everything else, too, might go into the melting pot. They are afraid, in fact, that they might slide down into the kind of anarchy that has overtaken the Congo. For this reason, they are being intransigent in insisting on holding on to every square yard.

This is natural. It may have been unavoidable. But it is producing one deplorable result. The population of Africa has been liberated from European domination only to find itself divided into two kinds of Africans: the dominant Africans, who have inherited their European predecessors' position, and the subject Africans, who have exchanged their former European rulers for African rulers without having escaped from their previous status of subjection. In the ex-British Kenya Colony, for example, the Kikuyu people has now stepped into the position of dominance that in Ethiopia has always been occupied by the Amhara people. And the Kikuyu government of independent Kenya has come to an agreement with the Amhara government of Ethiopia for joint resistance to the demands of their respective Somali minorities, who are demanding to be allowed to join the independent State of Somalia.

Meanwhile, the Somali people has remained partitioned between three sovereign states, the national State of Somalia and the foreign states of Ethiopia and Kenya. The Somalis hold that it is inconsistent that, in the new era of African liberty and independence, they should not be allowed to become a united nation, as the Amharas and the Kikuyu are. To a non-African observer, it looks as if the Somalis have a case. It looks as if the receding tide of European colonialism in Africa is being followed by an advancing tide of indigenous African neo-colonialism. It looks as if the stronger African peoples may not be going to resist the temptation to domineer over their weaker fellow Africans. This is in contradiction with the principles that the African successor-regimes profess. It is also wrong in itself. In short, it is tragic.

AFRICA, then, after the Second World War, seems to be in the same predicament in which Europe found itself after the Napoleonic Wars. A high-handed foreign regime has been got rid of, but the hoped-for liberation has not followed. At least for an all too large number. Will the map of twentieth-century Africa eventually be redrawn, as the map of nineteenth-century Europe eventually was? Will this take fifty years, and will it be brought about eventually by the application of Bismarck's barbarous treatment with "blood and iron"? We cannot yet foresee Africa's future. We can, though, feel sure that, whether her future is going to be peaceful or violent, happy or unfortunate, she is, in any event, going to count for much, from now onward, in world affairs.

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(Continued on page 90)

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PERSONALS

(Continued from page 89)

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KINGSLEY DOUBLE-CROSTIC NO. 1600

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS	WORDS
A. Followed by *Moss*, great tract of Scottish moorland, Dumfries county.	35 97 170 98 109 114
B. Town employees who remove certain wastes.	187 169 119 137 11 131
C. Typical houseboat on the Nile.	8 194 143 43 88 27 61 46
D. Underlings who support without adverse comment any suggestion from the employer (2 wds.).	176 87 165 190 112 179
E. Biblical source of gold, never definitely located.	117 45 53 7 17
F. Gamut of obstacles and trials traversed in reaching a goal (3 wds.).	64 146 196 125 36 20 153 189 29 158 138 104
G. Common surname, including fictional Sadie, real journalist Dorothy, adman J. Walter, and many others.	173 65 184 95 118 23 149 139
H. Additional.	178 132 175 167 108
I. Divide into thin layers.	76 99 21 9 195 48 85 151
J. Followed by "of the morn", time to "Sigh, heart, again" (Yeats: *Into the Twilight*: 3 wds.).	144 67 181 56 42 140 50 161
K. Cry of a bird which the poet heard when he was "weak and weary."	183 101 3 22 47 168 120 13 162
L. Last hole of a familiar series.	159 147 113 14 44 4 134 84 74 193

DEFINITIONS	WORDS
M. Large, fresh-water food fish of India.	70 34 133 49 2 78 38
N. Iron-bound object, immortalized in 19th-cent. poetry and song, connected with a rural water supply (2 wds.).	126 69 152 83 16 110 185 145 77 25 96
O. Followed by WORD W, endless quantities of tangible wealth.	136 66 55 10 191 141
P. Either of two Scottish peninsulas.	39 30 135 103 188 92
Q. Shifty.	122 100 198 156 57 82 107
R. Lack of all restraint; disorderliness.	163 115 155 199 94 129 90 150 15 80 186
S. Dance composer, creator of modern Viennese waltz (1801-43).	111 172 72 1 63 127
T. Given name, Sir Walter Scott's little girl correspondent (one of several sp.).	116 28 5 19 37 79 18
U. Rapturous.	81 174 32 91 75 33 54 197
V. Sticking stuff.	177 105 192 130 164 59 73 124
W. See WORD O (2 wds.).	71 148 160 102 128 12 51
X. Indecorous, unbecoming, violating the correct.	31 106 41 123 180 26 89 60
Y. Miss poignantly.	171 166 68 62 93 157
Z. Rain copiously; slang admonition to the dice in crap shooting (2 wds.).	58 86 182 52 40 24 6 154 142 121

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning . . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second and Third Editions.

							1 S	2 M	3 K	4 L	5 T		6 Z	7 E	8 C		9 I	
10 O	11 B	12 W	13 K		14 L	15 R	16 N	17 E	18 T		19 T	20 F	21 H	22 K	23 G		24 Z	
25 N	26 X	27 C	28 T	29 F		30 P	31 X	32 U		33 U	34 M	35 A	36 F		37 T	38 M		
39 P	40 Z	41 X	42 J	43 C	44 L		45 E	46 C	47 K	48 I	49 M	50 J	51 W		52 Z	53 E	54 U	
55 O	56 J		57 Q	58 Z		59 V		60 X	61 C	62 Y	63 S		64 F	65 G	66 O	67 J	68 Y	
	69 N	70 M	71 W	72 S	73 V		74 L	75 U	76 I	77 N	78 M	79 T	80 R		81 U	82 Q	83 N	
84 L		85 I	86 Z	87 D		88 C	89 X	90 R	91 U		92 P	93 Y	94 R	95 G		96 N	97 A	
	98 A	99 I	100 Q	101 K		102 W	103 P	104 F	105 V	106 X	107 Q	108 H	109 A	110 N	111 S	112 D		
113 L	114 A	115 R	116 T	117 E	118 G	119 B	120 K	121 Z	122 Q		123 X	124 V	125 F	126 N	127 S	128 W	129 R	
	130 V	131 B		132 H	133 M	134 L	135 P	136 O		137 B	138 F	139 G	140 J	141 O		142 Z	143 C	
144 J	145 N	146 F		147 L	148 W		149 G	150 R	151 I		152 N	153 F	154 Z	155 R	156 Q		157 Y	
158 F	159 L	160 W		161 J	162 K	163 R	164 V		165 D	166 Y	167 H	168 K		169 B	170 A	171 Y	172 S	
173 G	174 U	175 H	176 D		177 V	178 H	179 D	180 X	181 J	182 Z	183 K	184 G	185 N	186 R		187 B	188 P	
189 F		190 D	191 O	192 V	193 L	194 C	195 I	196 F	197 U	198 Q	199 R							

Solution of last week's Double-Crostic will be found on page 12 of this issue.

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